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SOFIE CRUVELLI.

Sofie Cruvelli has arrived and will appear to-night in *Norma*. Thus, all the malicious reports carefully circulated by certain individuals who are not worthy to be named, since their acts are unworthy, have proved, as we were quite sure they would prove, what Mr. White terms "moonshine." Sofie Cruvelli is not only a great artist, an artist in many respects without a rival in the present day, but better, she is loyal, and would never desert her colors furtively. Had she sufficient cause to recede, she would do it openly and without fear or subterfuge. There is nothing poor or mean-spirited about her. Were there, she could not look and act and sing as she does from first to last in *Fidelio*. Luckily for Mr. Lumley and for Her Majesty's Theatre, Sofie has not had sufficient cause, probably not any, for dissatisfaction; and she has come to the rescue of her manager as she did last May in London, and last November in Paris, and as she will do next November in Paris and next May in London, provided she be honorably treated. Of this we have not the slightest doubt. Mr. Lumley will not quarrel with his mainstay for a trifle, and Mr. Lumley will not deny that Sofie Cruvelli has been his mainstay for two seasons, having enabled him to keep open two great theatres, in the two greatest capitals of Europe, for several months, during the course of which but for her they must have inevitably closed. Whether Sofie be called upon to sing once or twice, nay, as was shown in the after season last year, four, five, or even six times a week, she is ever ready, always at her post, never squeamish and makes no faces. (If she did she would spoil one of the prettiest that was ever made.) Whether Sofie be put down for opera serious, opera comic, or opera melodramatic, she is equally well prepared, and will, and can (which is more than anybody else can), sing in one, or any, or all at the shortest notice, from *Fidelio* to *Florinda*, from the *Nozze* to the *Tre Nozze*, from the *Barbiere* to the *Quattro Fratelli*, whichever may best serve the interest of the theatre in which she is engaged. Her talent is only surmounted by her genius; her zeal by her talent; her industry by her zeal; her willingness to oblige by her industry. Here is a rare pyramid of good qualities, of which genius is the apex, and willingness the base. Add beauty, the sun which shines upon it, and good-humour, its beams, and *esprit*, the lamp that lights it from within, and you have Sofie Cruvelli. How could such a one basely desert those colours under which she has won the most brilliant of her victories? Impossible!

We shall not allude to other reports, still more malicious, and proceeding from the same unworthy source, and unmentionable because unworthy, but content ourselves by extracting an article from our dramatic cotemporary, *Le Theatre*, (April 14), which, while Mademoiselle Cruvelli had been already several days in London, states her to have violated her treaty with Mr. Lumley, fled away furtively like a thief in the night, and cheated him of the stipulated forfeit of 100,000 francs, which became his due, in case of her secession from his service previous to the expiration of the term of her engagement.

"Wednesday, the day after the close of the operatic season, the doors re-opened with a very attractive concert, at which was to figure in the first rank, la Diva, Sofie Cruvelli, by the side of Lablache, Belletti, Calzolari, Bazzini, the great violinist, and Ferdinand Hiller, &c. But, at the moment when the brilliant assemblage was preparing to applaud the great air from *Fidelio*, the effort of which must always be immense when it is not drowned in the entire partition of the illustrious master,* the Diva was declared a defaulter. Vainly her admirers came in crowds to *fête* for the last time their cherished *cantatrice*; she had stolen herself away from their ovation. In other words, Sofie Cruvelli was not afraid to disappoint, at one and the same time, the director who had brought her forward in so princely a manner, and the public who had accorded her so magnificent a reception. It was asserted, as an excuse, that the charming prima donna was full of caprices, and that, in an artist so richly endowed, such little delinquencies might be overlooked. So far so well. But listen to the correspondent of the *Indépendance Belge* of the 9th of April—M. Jules Lecomte de Camp:—

"Mlle. Cruvelli has just made a *ugue* (flight); she has gone off with an American speculator, in spite of the treaty that binds her to Mr. Lumley, and the stipulated *dedit* (forfeit) of 100,000 francs. Mr. Lumley, on discovering the flight of his *pensionnaire* (pensioner), repaired to the Ministry of the Interior, where all the telegraph lines were placed at his disposal. The beautiful fugitive has not yet been refund."

"We desire lively that this news, the responsibility of which we leave to the *Indépendance Belge*, may not be confirmed. We keenly regret that such a fault should be imputed to an artist, young, beautiful, and destined, as we are convinced, for the highest position in her art. Those precious qualities which we have recorded with so much pleasure in Sofie Cruvelli, do not, however, excuse the violent rupture of a sacred engagement. Happily, Mr. Lumley will not be left unprovided by this unanticipated check. To 'the Cruvelli' in flight will succeed 'the Wagner,' another German cantatrice, of whom wonders are related."

* What does the blockhead mean?—ED.

We are sorry that our pleasant friend and cotemporary, Jules Lecointe, should have allowed himself to be humbugged by the wicked scandal of the *coulisses*. He has made an ill *canard* out of a villanous *cancan*. We know him too well to suppose he has done it maliciously; he has shown himself too warm an advocate of "the Cruvelli" to allow of the supposition for one instant. Published in the *Indépendance Belge*, the ill *canard* made out of a villanous *cancan* spread all over French Europe—that is, in every country on the Continent where the modern Gallic lingo is jabbered—and now, in refuting it, the *Musical World* will send it flying through the three kingdoms, and the principality, not forgetting the "out-isles" (where Sir Flooll used to "hove") of this blessed realm. It will show Britons what long tongues and evil sometimes wag in the mouths of Frenchmen and Italians, more especially Italians, and more than more especially Italians who haunt the Italian Opera, so called (where nearly all the talent is German), having nothing to do but to haunt the Italian Opera. Such be evil sprites. Let all good men and women, whose vocation is the stage, wear charms, and ware their approach. Poor Sofie! The idea of her running away from her engagement! As well suppose the house of Rothschild stopping payment.

Sofie Cruvelli will wear a charm to-night—that same charm which spell-bound the British public last year, and forced their homage—the invisible charm of genius, which, though invisible, is not invisible, since it fills the whole space which the eye grasps with a something divine that the mind creates, a something that cannot be described, and must not be examined—an atmosphere—*Vivier! au secours!* We have got entangled in a phrase, from which the stupendous cornist and bubble-blower is alone capable of extricating us. *Vivier! au secours! c'est l'ange, Gabrielle, qui t'appelle!*

NEW PHILHARMONIC SOCIETY.

THE second concert took place on Wednesday night, at Exeter Hall, in presence of a crowded audience. The *éclat* attending the first performance, on the 24th ult., led to the greatest expectations, and the following programme will show that, as on the previous occasion, the directors have done their utmost to create interest by the combination of novelty with established excellence.

PART I.

Overture (Anacreon)	Cherubini.
Recitative and Aria, "Nur einen Wunsch," Herr Reichart (Iphigenie)	Gluck.
Chant des Chérubins (Chorus)	Bortniansky.
Concerto in F minor, Pianoforte, M. Alexandre Billet	H. Wylde.
Liebeslied, "Mein Herz das ist," Herr Reichart (with Chorus)	F. Gumbert.
Symphony in C minor	Beethoven.

PART II.

Overture (Il Flauto Magico)	Mozart.
The Island of Calypso, Operatic Masque	E. J. Loder.

M. Hector Berlioz, on appearing in the orchestra, was wel-

comed with unanimous applause; and the band (made still more efficient by the addition of some extra stringed instruments) immediately commenced the overture of Cherubini, which was executed in brilliant style, although the attention of those who were desirous of hearing and appreciating was continually disturbed by the entry of persons who had arrived too late for the beginning. The overture to *Anacreon* is the most hacknied, and not the best of its author; but no one regretted the opportunity of hearing it played by so numerous and splendid an orchestra. The tenor aria of Gluck, so seldom heard, was sung with great taste and discrimination by Herr Reichart; and the chorus of Bortniansky, to which the most perfect light and shade was given by the singers, created a deep impression. The author of the *Chant des Chérubins*, who died about a quarter of a century since, was, during the greater part of his life, director of the Imperial Chapel at St. Petersburg. When M. Berlioz visited the Russian metropolis he was greatly struck by the performances at this chapel, and brought away with him several pieces from the *repertoire*, among which were included the present chorus and other specimens. Bortniansky seems to have excelled rather as a vocal harmonist than as an inventor. His contrasts of *piano* and *forte* are ingeniously contrived, and nothing can be clearer or more satisfactory to the ear than his disposition of the voice parts; but there is no striking originality in his effects, nor do his subjects flow melodiously. Nevertheless, his chorus, or rather choral fragment, was a novelty worth producing, and some more examples from the same source will be heartily welcomed. Another novelty—the *Liebeslied* of Gumbert, a composer of no note, is a mere bagatelle—a ballad in three verses, accompanied by the chorus, *pianissimo*, exactly in the same manner as in Eckert's Swiss air with variations, which Madame Sontag has made one of her most popular concert pieces. The solo part (for a tenor voice) was, however, exceedingly well sung by Herr Reichart, and the audience were so much delighted that it was repeated by universal desire.

The concerto of Dr. Wylde, for pianoforte and orchestra, is an ambitious effort, and, as such alone, entitled to respect. Its composer, a young man, has made himself known by a number of works of pretension. A symphony for the orchestra, a quartet for stringed instruments, and a great variety of vocal pieces from his pen, have already been heard in public, and for the most part received with favour. Nor can the concerto performed last night by M. Alexandre Billet be accepted as a novelty, since it was produced at a concert given by Dr. Wylde, last season, at Willis's Rooms, and executed by the same pianist with great applause. The good impression derived from hearing it on that occasion has not been lessened by a second opportunity of judging it. There are striking passages in each of the three movements. The pianoforte part is always well brought out and effective, and the orchestral accompaniments exhibit both knowledge and judgment. The first movement, and the longest, is also decidedly the best; and we do not complain of certain reminiscences which declare the young composer, whose style has yet to be matured and settled down, an admirer and a close student of the classical works of Beethoven and Mendelssohn. The concerto, conducted by the composer, was performed by M. Alexandre Billet with masterly precision, and applauded by the audience in a manner not less liberal than encouraging. The first part closed with a very grand execution of the prodigious symphony of Beethoven—an execution, indeed, that but for one unfortunate slip of the second violins, might, with justice, have been pronounced unprecedented in this

country. M. Berlioz' reading of this extraordinary composition was the true German reading, his *tempi* were the true German *tempi*, his lights and shadows the true German lights and shadows—in other words, those of Beethoven himself. We doubt, however, if Beethoven would have approved of the additions to the brass instruments, and more particularly to the doubling of the horn parts, which, in the second theme of the first movement, is equally unnecessary and obtrusive. We are aware it is the French custom, but all French customs are not necessarily good. These, however, are matters of taste. The applause that followed the symphony of Beethoven was of a description which left no room to doubt that the impression produced had been deep and genuine; it was perfectly deafening, and quite unanimous.

The unrivalled overture to *Zauberflöte*, also a fine piece of execution, even after the colossal symphony that preceded it, was heard with unqualified satisfaction. We wish we could say as much for Mr. Loder's *Island of Calypso*; but we cannot. Let us at once state that the fault does not lie with Mr. Loder, whose *cantata* (originally composed for the Grand National Concerts at Her Majesty's Theatre, but never produced) is unquestionably one of the ablest and most beautiful works that has ever proceeded from the pen of an English musician. The fault lies entirely with the directors of the New Philharmonic, who, after having been so loudly extolled for the careful manner in which their first important novelty was presented, have thought themselves entitled to go to sleep upon their laurels. We are sorry to state it, but we must state it plainly, that the general performance of Mr. Loder's *cantata* was imperfect, ineffective, careless, and at times slovenly. In the first place, it was unfair to place a new work at the end of a very long concert, and directly after two such unparalleled inspirations as the C minor symphony and the overture to *Zauberflöte*. A tired orchestra and an exhausted audience could not be in a fit condition—the one to execute, the other to listen to and appreciate a new *cantata* of nearly one hour and a half in duration. Much worse was the chance of such a work without the rehearsals essential to its correct execution, which Mr. Loder's could not possibly have enjoyed, at the hands of the same band and chorus that, at the first concert, was heard to such eminent advantage in one of twenty times the difficulty—the *Romeo and Juliet* of M. Berlioz. Under these circumstances we must refrain from entering at present into an analysis of the *Island of Calypso*, which, however "imperfect and unsatisfactory be the mode of bringing forward English operas" (*vide* analytical programme of last night) could scarcely have been performed in a more imperfect and unsatisfactory style—and this by a body of executants probably unsurpassed in Europe. A few words will describe the general intention of Mr. Loder's new work, which he entitles a "Masque" (after *Comus* and *King Arthur*). The subject is an episode in Fenelon's *Telemague*. The *dramatis personæ* are Calypso (*contralto*), Eucharis (*soprano*), Telemachus (tenor), and Mentor (bass). Telemachus gets into the toils of Calypso, and Mentor gets him out of them, in spite of Eucharis. This is the whole story, which Mr. Soane has woven into a dramatic form, well suited to music. Mr. Loder has written choruses of nymphs and fauns, recitatives, airs, duets, and trios—15 pieces in all, the last three constituting a masterly *finale*—remarkable for freshness, melodic beauty, nervous choral writing, and ingenious orchestral treatment. The superabundance of solos for the chief personages is the only fault we can perceive in the work, which,

curtailed of several of these, would be irreproachable. The *Island of Calypso* is calculated to add to the reputation of the composer of the *Night Dancers*, which is saying a great deal. Luckily it is already published, and one unsatisfactory performance will not consign it to oblivion. From the general charge of inefficiency it is but just to exclude the principal singers—Mrs. Sims Reeves, Miss Dolby, Messrs. Sims Reeves and Weiss, who all did their very best for the music of their countryman. The directors of the New Philharmonic Society owe Mr. Loder reparation, and will doubtless redeem their debt by repeating his *Island of Calypso* at another concert—not as a voluntary to play the audience out, but in a place befitting its importance, and the eminence of its composer. They also owe reparation to themselves, and will take care for the future to provide against any new work being produced under such unfavourable circumstances. The scheme they have projected is too bold, the policy they profess too liberal and wise, for it to be supposed that, for want of the necessary precaution, they will peril the high reputation they have already acquired.

MADAME FIORENTINI.

(From the Athenæum.)

Madame Fiorentini, as Maria di Rohan, most agreeably surprised us. We are too rarely permitted to record a case of improvement so great as she shows in this part. She seems to have studied to equalize her voice, and render it flexible,—and to have succeeded in both points. Her acting is graceful and appropriate,—her demeanour good. She was received with cordiality only tepid as compared with the raptures which greeted her in days when she was crude and uneven; but she has a pleasant future before her, as a real acquisition to Opera, in parts requiring no ultra-dramatic fervour, if she will continue the course of improvement on which she appears to have entered. No caprices can for any fatal length of time spoil the career of any true artist who is resolute to make progress.

HER MAJESTY'S THEATRE.

The revival of Rossini's *Italiana in Algeri* on Tuesday night, for the *debut* of Mademoiselle Angri at this theatre, and the *reentrée* of Signor Belletti, after his Transatlantic trip with the famous Jenny Lind, brought us back to the best days of the old and only true school of Italian *opera buffa*. *L'Italiana* was brought out at the Royal Italian Opera in 1847, the first year of the existence of that now formidable establishment. Alboni and Salvi played the *contralto* and tenor parts, and Marini and Rovere made their first appearance in England as *basso* and comic *barytone*. Since then the opera has not been repeated. At Her Majesty's Theatre it has been shelved for many years, and its revival last night with a very strong cast, was quite as good as a novelty.

The class of opera to which *L'Italiana in Algeri* belongs is almost extinct. No composer of the present day attempts it, and it may safely be added that no composer of the present day, in attempting it, would be likely to succeed. For this there are substantial reasons. Singers are educated now in quite a different fashion from that which

prevailed in the days of Cimarosa and Paisiello, and in the early time of Rossini. Verdi and his followers have killed the school, without substituting a better. What is chiefly demanded now in a singer is a powerful voice, and a certain amount of dramatic feeling, armed with which he at once launches into the sea of public life. The consequence is inevitable. The majority of singers are quite abroad in one of Rossini's early operas; they have neither the flexibility nor the style; either their voices are stiff and obstinate from want of the necessary training, or impaired, if not altogether destroyed, by "hallooing and singing," not of anthems, like Falstaff, but of Verdi's *cavatins* and *finales*. We are much mistaken, however, if some day, the sort of Italian opera of which the one produced on Tuesday is so admirable an example be not restored, and the modern specimens, which have really no style whatever, altogether abandoned. Such a result would be well for all parties—for singers, who wish to preserve as long as possible the quality and freshness of their voices, more especially.

The story of the *Italiana in Algeri* having been the basis of one of the most popular of English farces (the *Sultan*, if we are not mistaken), needs not be told. Nobody can have forgotten the pompous Mustapha, the tricks that are played upon him by his beautiful slave Isabella, and the ludicrous stratagem by which she eventually releases herself, her lover, Lindoro, and all her Christian fellow-sufferers, from the power of the brainless Bey. The drama is sufficiently improbable and absurd, but it is not the less well suited for an *opera buffa*. The music of Rossini, from the overture and the *cavatina*, "Languir per una bella," to the trio, "Papa-taci," and the final chorus, is familiar to every amateur, and calls for no description. Some general observations, however, may be advanced. Though not exhibiting that ripeness of genius which places the *Barbiere di Siviglia* among the masterpieces of the art, the *Italiana*, on the whole, is little inferior to that immortal work in the great essentials of fluency, clear design, and perfect development. So ready is the melodic invention, so playful and easy the orchestral treatment, so skilful and effective the distribution of the parts for the voices, solo and in concert, that the ear and the attention never experience an instant's fatigue. The general style is sparkling and effervescent, and the manner in which each member of the *dramatis personæ* is painted, and contrasted with the others, displays that high quality of the musician's art which Rossini has not always respected in works of a more ambitious character. The finales and concerted pieces, though light in character and wholly free from elaboration, are as faultless in plan as the best of Cimarosa, while the airs and *cantabile* themes throughout evince that elegance and breadth of melody in which the author of the *Matrimoni Segreti* was quite outstripped by his brilliant successor. The overture is a *bagatelle*, as far as mere "writing" is concerned; but nothing can be clearer than the outline, prettier or more happily opposed than the subjects.

Of the performance, so far as the principals were concerned, we can speak with almost unqualified praise. Mademoiselle Angri (Isabella), Signor Calzolari (Lindoro), and Signor Belletti (Mustapha), are among the few vocalists of the present day capable of singing with ease and correctness the florid music of Rossini's earlier operas. Mademoiselle Angri (who experienced a flattering reception, and is a valuable acquisition to Mr. Lumley's company) is a dashing and

spirited actress into the bargain. Her assumption of the part of Isabella was extremely animated, and her execution of the music in general admirable. We must blame her for introducing an air from *Zelmira* in the first act, since the original ("Cruda sorte") is quite as good and in much better keeping; but this was redeemed by the highly effective style in which she gave the recitative and air, "Pensa alla patria." (Act II.) Excepting an occasionally exaggerated manner of sliding up, as it were, to the high notes—a fault with which, though easy of correction, Mademoiselle Angri has been frequently reproached—her singing in this air left nothing to be desired. Her delivery of the recitative was large and imposing, and her flexibility in the rapid passages of the *coda* proved her an accomplished mistress of the florid *bravura* school. Without recapitulating the many other excellent points in Mademoiselle Angri's performance, we may at once pronounce her success to have been decided, and congratulate the theatre on the possession of a contralto of such eminent talent and means. Signor Belletti, who went to America in 1850, has not since been competently replaced, and his return to Her Majesty's Theatre will materially strengthen the resources of the establishment. Though not remarkable as an actor, more particularly in the *buffo* line, his accomplishments as a singer are of a high order. His voice, without being either rich or powerful, is telling, agreeable, and wonderfully flexible. His intonation is unerring, his style natural and finished, and his facility of execution (equally a result of the flexibility of his voice and the correctness of his method) brings every kind of passage under his complete control. A more zealous and conscientious singer than Signor Belletti does not exist. He is never imperfect, and, if he seldom raises what is termed "enthusiasm," he as seldom fails to satisfy the public. Such artists are rare; and the warmth of reception and frequency of applause bestowed on Tuesday night upon Signor Belletti's impersonation of the character of Mustapha, many parts of which we have never heard sung so effectively, showed that the audience fully appreciated his value. In such music as that of Lindoro, Signor Calzolari is quite as much in his element as in Gustavus III. he is out of it. This gentleman is essentially a Rossinian singer. The character of his voice, and the bent of his studies, naturally incline him to that particular school, in which at the present time he must be admitted to have few worthy competitors. His execution of the beautiful air "Languir per una bella" (Act I) was irreproachable. The *andante* was sung with the utmost finish, and the florid divisions of the *cabalett*, with remarkable ease and correctness. Signor Calzolari was warmly applauded both in this and in the well known *buffo* duet with Signor Belletti, "Se inclinassi a prender moglie," which only wanted a dash of vivacity and humour to be a faultless performance on both hands. Signor Ferranti was very bustling and restless in the broad comic part of Taddeo, whom the "traditions" present as a species of mountebank; but his fun was less genial than grotesque. Only the irresistible and absolute humour of such an actor as Ronconi could possibly make this peculiarly Italian personage acceptable, not to say intelligible, to an English audience; and Signor Ferranti, though a painstaking and improving artist, is not of that stamp. The small part of Haly was efficiently filled by Signor Mercuriali; and Mademoiselle Feller, who played Elvira (Mustapha's wife), deserves especial mention for the competent manner in which she executed a prominent soprano part in the *finale* to Act I. The orchestra, under Mr. Balfe,

was excellent. The overture and the trio "Pappataci" were encored; and the accompaniments throughout were deserving of praise. The chorus in many places was reprehensibly imperfect, in the *finale* to the last act so much so as nearly to bring the performance to a stop. Mr. Balfe's usual readiness, however, set matters to rights.

The opera was well received from first to last, and would have been still more heartily enjoyed but for the interpolation of a *ballet divertissement* between the first and second act, which suspended the interest for a lengthened period. Mademoiselle Angri, Signor Belletti, and Signor Calzolari were recalled at the end, and more than once in the course of the performance.

The *rentrée* of Mademoiselle Sofie Cruvelli, in her great part of Norma, with Lablache as Oroveso, and Gardoni as Pollio, is announced for to-night.

Original Correspondence.

THE DUTY OF A CRITIC.

(To the Editor of the Musical World.)

"——— and yet, 'tis true,
There are as mad abandoned critics too."—POPE.

SIR,—The critic who endeavours to please *everybody*, will in the end assuredly please *nobody*. Once upon a time I tried to favour every artiste, but alas! it did not succeed. I wished good naturedly, in the greenness of my critical life, to avoid censure even where censure and condemnation were richly deserved. I poured forth the honied words on all alike, on real artists and would-be ones; and instead of giving each one only his *due*, I poured the oil of kindness upon them all—in my simplicity and good nature I did it, and wrote critique upon critique with a golden pen dipped in the balm of flattery. Thus did I write—"The singing of *Madame de Capo* was truly delicious, and elicited from an admiring audience continued approbation. *Mr. Doublebar* sang with his usual taste and judgment, and drew down a well deserved encore. The *Misses Silverstring* played two charming *morceaux* on two *concertinos*, and by their exquisite taste created quite a sensation. *Mr. Strikehard* was most effective in his pianoforte solo, variations on 'Rest thee my baby,' the call for *repetition* was general, when with pure artistic feeling he gave his celebrated 'air et variations' on 'Le Petit Tambour,' arranged for the left hand, with a running accompaniment for the little finger of the right hand. Surely this style of criticism ought to have given satisfaction, but it did not—No! *Madame de Capo*, said that *Mr. Doublebar* sang wretchedly out of tune (so he did), and that he did not deserve an *encore*. *Mr. Doublebar* was enraged that so much was said about *Mr. Strikehard*, affirming that that gentleman missed at least one note out of every five, in his left hand solo (so he did). Once I said of a real native who had a bass voice ranging from F to C, but who would sing songs requiring a compass from F to F, and who therefore sang the upper D, E, and F, frightfully out of tune, that he "sang with good taste the new and popular ballad, called, 'Come love to dinner,' but that it was not in his range of voice, and should have been put, if sang at all, a full third lower." Could I say less? Yet sir, I lost the bass's friendship, and he now says I have no judgment, has given up the paper I write for, though he reads it and takes in another, the *editor* of which is not particular about singers singing in tune.

Finding that *friendly* untruth did not give the satisfaction I had anticipated, and having my eyes opened to the responsibility that ever rests on a critic, having also often admired the fearless and open way in which music and musicians are criticised in the *Musical World*, I determined, careless of consequences to myself, to speak the truth, to praise only when praise was deserved, and to censure when condemnation was required, and at the same time I resolved never to find fault without clearly explaining myself, and

giving a good and satisfactory reason for such censure. Now if I say *Mr. Forte* sang badly—I point out the cause and advise a remedy, and I doubt not by such a course, in time at least, to gain the approbation of all right thinking musicians—for as our worthy major once said, "no man can do that which is right, and continue to be disrespected."

A critic has but one duty to perform, and that is to write to the best of his capabilities, honestly and fairly of all he has to criticise, not to exaggerate failures or to praise too glowingly what may be deserving of some little approval. The great body of the public who are prevented from attending concerts, rely naturally upon the newspaper reports for correct information respecting the performers; the public ought not to be deceived. Suppose some charlatan announces two grand concerts, the first may be badly attended, and the performance wretched, yet the next day out comes the *Babbleton Mercury*, speaking in glowing and grandiloquent terms of the whole affair of the 'crowded attendance,' and the 'wonderous talents' of the artistes. The effect of this false report is—that the second concert is crowded with lovers of music, who have come far and wide on faith of the report in the *Babbleton Mercury*. This should not be; the public ought to be taught, by honest notices, to put implicit faith in the criticisms they read in the newspapers, and thus many miserable attempts at singing in public would be put a stop to. *Mr Sawyer*, the carpenter, would not long to sing at the Music Hall did he know that the truth undisguised would be written of his efforts; and *Miss Flounce*, the milliner, would continue to sing 'Home sweet Home' in private to her friends, and not sigh to be a 'Nightingale,' 'Canary,' or 'Tom tit,' was she certain to receive a faithful report in some public paper.

In conclusion, I think it is evident that independent and clear-headed musicians should be employed to write criticisms, for it cannot be expected that an editor or reporter of a newspaper can possess sufficient knowledge of the art to judge or criticise correctly.

I remain, yours obliged,
Sheffield

ALFRED SEMIBREVE.

VOCAL MUSIC AT THE PHILHARMONIC.

(To the Editor of the Musical World.)

SIR,—Being an old enthusiast of music, and all concerning it, I am, of course, one of your subscribers, and I must confess that I could not but remark the clever and just article in your musical paper of Saturday last, regarding the old Philharmonic Society, because I have often made the same observation, and have repeatedly heard the same thing, about the vocal portion of the old Philharmonic concerts not being always so well selected as the instrumental part, and the subscribers being deprived of hearing so many new and first-rate singers who annually visit our town. In my opinion it is not a good plan to give concerts with a little vocal music, as a secondary matter; what is more delightful, enchanting, and sublime, than the human voice? and what does the first-rate instrumentalist aspire to, to imitate it as nearly as possible? so then have at least as much good vocal music as instrumental, and the general wish would be realised. The classical music is what I prefer myself, but there is a less number, and I must say very few that are judges enough to appreciate it sufficiently, and not wish to have with the classical music a portion of good vocal variety, and those who will not confess it, are not sincere, believe me.

I am an old being, passionately fond of music, and having travelled a great deal, and heard the best music; I have had opportunity of hearing the divers opinions, and found that classical music is more liked by fashion than by real taste for it amongst amateurs. I must add, that people who were telling me in the morning that there was nothing like classical music, I have seen those same persons in the evening asleep in their seats, confessing to me it was rather heavy and long. This is a proof of it, and if the concert givers knew their own interest, they ought to add to their classical concerts as good singers as instrumentalists, and they would succeed better, and better please their patrons and subscribers.

I remain, Sir, yours, &c., &c.

A SUBSCRIBER AND MUSICAL FANATIC.

Poetry.

ON THE LOSS OF THE STEAMER BIRKENHEAD.

NATURE herself suspended held her breath,
When those bold spirits pass'd from life to death;
Their courage not in battle-conflict shown,
A prouder victory 'twas theirs to own,
Conquest of self! weak woman's life to save,
Their nobler manhood perish'd neath the wave:
Order, unflinching duty reigned there,
No coward murmurs, and no wild despair.

The slumb'ring ocean smiling in the moon
Trembled as she received them to their doom!
The angry winds imprisoned in her breast,
Kept silence, as those warriors sank to rest!
While Angels from their starry thrones on high
Look'd down rejoicing, so brave hearts could die!

KATHARINE F. CARTWRIGHT.

Reviews of Music.

"TE DEUM, JUBILATE, CANTATE and DEUS MISEREATUR."—Four Anthems and Thirty-six Chants—Composed and most respectfully Dedicated to his Royal Highness Prince Albert—By Edward Dearle, Mus. Doc. Cantab.—J. Alfred Novello; Shepherd.

A most valuable collection of church pieces from an experienced pen, and suited to very general use, since, while displaying all the attributes of musicianship in rich harmony, ingenious counterpoint, and skillful voicing, they present no difficulties to singer or accompanist.

To begin at the end, the thirty-six chants are all good and all new, which can be said of few original chants of the present day.

The "Te Deum" is a vigorous and clever piece of writing. The principal key is C, but there is a melodious episode which, by a bold and enharmonic transition, arrives at A flat, after which the original key is resumed. The counterpoint is simple throughout, and were there a little less modulation, and a more sparing use of thirds and sixths, which, though they make sweet harmony they do not make nervous, we should like the whole still better.

The "Jubilate" is a free and open piece of vocal harmony, to which the objection about modulation does not attach. It is shorter, however, and that may account for it, since Dr. Dearle is evidently a clever hand at modulation, and likes to show it. The coda, containing a *fugato*, commencing on the words, "as it was in the beginning," is pointed, learned, and effective. The "Jubilate" is in the key of C.

The "Cantate," also in the key of C (with a somewhat lengthy episode in E flat), and the "Deus Misereatur," which leads us back to the "Gloria Patri" in the "Cantate," contains some remarkable passages. As an example of full harmony, we would call attention to the passage, page 30, on the words, "With trumpets also;" and as a specimen of free counterpoint, ingenious and interesting, without the subtlety of extraneous modulation, we would cite another *fugato* in the "Cantate," on the words "As it was in the beginning."

The first of the four Anthems, "O Lord, we beseech thee," is a short movement in F, chiefly remarkable for its sweet and quiet harmony. The third Anthem, "Bow down thine ear," in D minor and major, is more ambitious. The opening is very pathetic, and the episode in G minor, "Preserve thou my soul," is an expressive solo for the treble voice accompanied very skillfully. The final chorus in the major contrasts grandly with what precedes.

The second Anthem, "The Lord hear thee," in E flat, opens with a skillful piece of vocal harmony for six voices, which shows Dr. Dearle to be a thorough adept in this difficult branch of composition. It is not easy to write clearly for instruments, but it is much more difficult to write for voices, especially when the number of parts is many, or few. Dr. Dearle will understand us. The whole

of this Anthem is good, and the vocal effects throughout are broad and clear without ever becoming obscure. As usual, Dr. Dearle, in this anthem, is very successful in his contrapuntal imitation.

The fourth and last Anthem in A, is the most elaborate of the four, and develops Dr. Dearle's contrapuntal skill. It consists of a variety of movements, nearly all of which are written in strict imitation, with *fugatos*, &c., in profusion. We cannot go into detail, but may cite as passages worthy the attention of the student, and indeed the professor, the adaptation of the words, "Oh! sing praises to the Lord," page 53, as a good specimen of the free use of harmonic suspensions; the bass solo, in D, page 56, as an example of the effective employment of sequences; the quartet and chorus, in A, "O God, O God," as an impressive piece of vocal harmony; and the final chorus in the same key, "He will give strength," as one of the most skillful fugues which have dropt from the pen of an English fugue writer.

To conclude, in heartily recommending these compositions of Dr. Dearle as valuable contributions to the library of British Church Music, we would warn the clever composer against a prevalent freedom, not to say more, in the use of dissonances, which occasionally brings obscurity of key; the fault of all others to be avoided by an ecclesiastical harmonist. Dr. Dearle will not misunderstand us.

"PRACTICAL SINGING TUTOR," consisting of Twenty-four Studies from the commencement, for Soprano, Tenor, Contralto, and Basso; in Four Books, by HENRI PANOFKA. EWER & Co.

"Twelve Two-part Studies," for Soprano and Contralto, by HENRI PANOFKA. C. JEFFERTS.

The above two works, from the pen of an artist who joins to long experience great clearness and a rare logical acumen in all that he writes, have the extraordinary merit of being equally useful to professors and pupils. We strongly advise, indeed, the majority of professors to purchase and study them for themselves, previously to communicating and explaining their contents to the pupils. M. Panofka, in his Practical Singing Tutor, gives twenty-four studies, beginning with the most simple exercises, included within the compass of an octave, and containing all that was necessary to develop the voice in a rational manner, and lay the seeds of natural taste and expression in the mind of the pupil. The *portamento*, the *legato*, the *cadenza*, the scales chromatic, ornaments, and *flouriture*, all have a place in these studies, which are moreover distinguished by a charming vein of melody and harmony of the purest and best. The accompaniments are easy, a matter of grave importance for the professor, whose attention by an elaborate accompaniment would be necessarily absorbed to the detriment of his pupil, to whom it should be directed exclusively. We have even to reproach the author in one particular instance—the study of the *staccato*—for having rendered the accompaniment too difficult. In a second edition, which, in all probability will not be long forthcoming, we strongly recommend him to facilitate it. We cannot adduce a higher evidence of the excellence of this work of M. Henri Panofka, or insinuate a higher praise in its behoof, than by citing the fact, that many of our most eminent professors in the vocal art, among whom we may especially name one illustrious *cantatrice*, Miss Dolby, have already used extensively the Practical Singing Tutor; while, on his own side, M. Panofka himself has established its excellence through the medium of many of his pupils, whom we have had the pleasure of hearing. (We may here mention in parenthesis, that a *bonne fortune* is in store, and will be quickly at the disposal of professors of singing in general and in particular. M. Panofka, an excellent master of song, has at length terminated his "Methode de Chant Complète," (a complete method of song,) in which he treats of all which concerns the voice, its production, formation, development, preservation, &c., &c., in a style not less new than ingenious.

The twelve two-part studies, for soprano and contralto, is a good idea well carried out. The twelve *moreaux* are progressive. The five first, though very easy, are agreeably melodious, and will prove of extreme utility in accustoming the pupils to sing together. They are, besides, written in such a manner as to be equally serviceable for two sopranos or two mezzo-sopranos, as for a soprano and contralto. Commencing from the sixth study, the pupils will

already perceive the germs of little duets; and two or three of the following ones, indeed, are so pretty and symmetrical in plan, that they only require words to be adapted to them to make pleasing and effective duets. M. Panofka, however, has proved his facility in this style of vocal composition, by "La Barca à Pronta," "Le due amiche," and "Our Forest Home," duets which have had a great success, and obtained a well-deserved popularity.

We congratulate M. Panofka on having proved in his works the excellence and utility of his method and teaching, and the publisher in having been enabled to present it to the public.

THE C MINOR SYMPHONY.

(From the Programme of the New Philharmonic Society.)

THE works of Beethoven, though composed in a profound and universal spirit, with such power to move and thrill the soul, as no compositions before or since have possessed, were not promptly accepted by the public or the profession. The Symphony in C minor was produced in 1807; it was with great difficulty Mr. Ayrton, in 1813, then a director of the Philharmonic Society, could persuade his colleagues to give this work a second trial; nor did the Society then venture upon a public performance of it. In respect to Beethoven's later works, Mr. Neate, in his published correspondence with the composer, dated October 29, 1816, says, "I however did make a very considerable attempt with the Philharmonic, to acquire for you what I thought you fully entitled to—I offered all your music to them, on condition that they made you a handsome present. This they said they could not afford; but proposed to see and hear your music, and then offer a price for it. I objected and replied 'that I should be ashamed that your music should be put up by auction and bid for—that your name and reputation were too dear to me; and I quitted the meeting with a determination to give a concert, and take all the trouble myself, rather than that your feelings should be wounded by the chance of their disapproval of your works. I was the more apprehensive of this, from the unfortunate instance of your Overtures not being well received. They said they had no more to hope for from your other works. I was not a director last season, but I am for the next, and then I shall have a voice, which I shall take care to exert. I have offered your Sonatas to several publishers, but they thought them too difficult, and said they would not be saleable.'"

We quote the above, not in disparagement of the Philharmonic Society, who afterwards treated Beethoven with munificent liberality, but to prove that Beethoven's genius was in advance of the age in which he lived; his works were not then understood, and therefore were not well interpreted. Before his death, his name was seldom to be found in the catalogues of the leading publishers; all are now striving with rivalrous efforts to produce the best edition of his works. Any musician who would now dare to deny his supremacy, would incur the contempt of his brother professors. From the number of Symphonies by which Beethoven vindicates his claim to the highest position among orchestral composers, the one in C minor has been selected for performance this evening.

With an unerring conviction of the surpassing grandeur and depth of genius displayed in this work, we shall, without fear of exciting ridicule for the idol of our idolatry, venture a few observations. The subject of the first movement, an Allegro in two-four time, is poetical and grand; it bears the form and feature of a gigantic solitary rock, standing alone, dissevered in elemental strife from the

earth around. None but Beethoven could have imagined such a subject. From four notes he has awakened the most profound and majestic ideas; he excites emotions of grandeur and sublimity, such as Nature evokes in the vastness of her ancient mountains. So characteristic of the composer is this short and powerful strophe, that the sculptor, in chiselling the few notes on the pediment of his marble, would more impressively convey to the mind of the spectator the intended representation, than if he had written in plainest characters "this is Beethoven."

It is remarkable, in the treatment of a subject so limited and abrupt, of such sudden effusion and vehement excitement, unaccompanied as it is by a second motivo, that we should feel no fatigue, discover no monotony in the frequent recurrence of the same phrase; but the composer appears, by a species of magic, to elude this in the endless variety of conditions under which the subject is presented, always another and the same. Through the daring impetuosity and unapproachable attainment of genius, the work grows into a mighty whole, and we are as much lost in wonder and admiration of the achievement, as when we contemplate the majestic oak in reference to its growth from an acorn.

The Andante in three-eight time is a work of touching grace and tenderness, a landscape in autumn. It opens with a pleasing theme, and is immediately succeeded by a second motivo. The treatment of these subjects displays a rich abundance of fancy and imagery; the whole movement is highly wrought and beautifully coloured; the modulations are simple, clear, and agreeable, yet unexpected; fragments of the subjects, in various and plaintive harmonies, are continually projected, like scattered leaves of dying flowers. The student cannot devote too much attention to the skilful working of this Andante, which exhibits the highest elaboration, without the smallest affectation or appearance of learning.

The Scherzo follows, with a motivo of peculiar rhythm; the second subject is simply formed by the reiteration and varied accent of one note appearing as

"Dew-drops, which the sun
Impearls on every leaf and every flower."

This imparts a peculiar effect to the movement, which again if powerfully relieved by the wild and energetic character of the Trio, suggestive of Titanic mirth and gaiety.

In the treatment of this and the concluding Allegro, Beethoven departs from the usual form of composition, by uniting the two into one movement. The subject of the Allegro is a brilliant illumination, projected in vivid contrast, by the deep heavy masses of shadow of the last bars of the Scherzo, which immediately precede and lead into it. The second subject of the Scherzo, being introduced in the middle of the Allegro, so completely involves the unity of the two movements, that the one cannot with any degree of propriety be performed without the other. By these artistic and skilful resources, the composer develops his ideas in beautiful contrast and symmetrical proportions. If we survey the whole as one movement, the mind is satisfied with the propriety and completeness of the work; there is nothing defective nor redundant, and the last introduction of the subject of the Allegro will be found to yield an appropriate and magnificent climax. Let us separate the two movements, and regard the Allegro detached as a whole; we shall then find a disproportionate and overwhelming anti-climax—all symmetry and proportion will be destroyed. The subject becomes too bright and

imposing, the composer's intentions are destroyed, and the graduation will be from light to darkness, whereas the composer moves from darkness to light.

"Nec fumum ex fulgore, sed ex fumo dare lucem cogitat."

The opening of the Allegro is delivered in notes of such joyous excitement and exultation, that they may be said to depict tears of joy, and such emotions of pleasure, as may be supposed to have arisen in the breast of Columbus when he first observed the light that revealed the existence of the land he had so long and so ardently sought for; indeed, a powerful and absorbing interest is sustained throughout. By some the Coda is pronounced superfluous; but this judgment cannot be admitted; for, in the "Postscript," as it may be termed, the composer unites seemingly opposite excellencies—simplicity, brilliancy, variety, and grandeur. By merely dwelling on the tonic with an employment of the common cadence, he produces, with the skill of an inspired artist, reminiscences of the previous subjects; and with this happy effort of genius he closes a work which, of its own kind, has certainly no equal, and we may search in vain among the works of the sister-arts for its parallel.

SCRAPS FROM THE JOURNAL OF A LOVER OF MUSIC.

(Continued from page 220.)

A GREAT "hobby" of the Leipzig critics is their continual warfare against the music "de Salon;" as unreasonable as this may seem, there is this excuse for it, they have no "Salons!" They have an occasional fit of pharisaical pride in exclaiming, "that which pleases in your Paris and London 'Salons' does not please our Leipzig Gewandhaus public," and think they have said something wonderful in their favour. Now it strikes me that the so-called Salon music (of the better kind) is not only not "abolishable" from the actual want of it—as long as Salons exist; but is even deserving a very respectable place in the history of art, and to be classed with the light literature. The Leipzig critics not knowing what a Salon is, have consequently no idea of those delightful abodes of luxury and fashion (in the better sense); pictures of the best schools, curiosities, works of art from all ages and countries abounding, mirrors without end reflecting a thousand lights, beautiful women, gracefully attired, mixing in gay and spirited chit-chat, with the noble lords of the creation, both showing (*not exhibiting*) that refined polish of good breeding both in speech and movement, that prestige of race one admires even in animals, and all this flickering fairy-like bustling moving with perfect ease on thick Persian carpets, amid flowers of the rarest kind perfuming the air: even a stoic must acknowledge the intoxicating influence of all these accessories of Salon life. Whether those Leipzig gentlemen however would feel at home *there*, is another question. The purpose of our existence is not perhaps *la vie de Salon*; but such has existed in the most vaunted times of Grecian and Roman era, and would exist soon again even if we were to be made into a society of the most complete socialists of the Spartan kind. That for such a society, and meeting for the avowed purpose of amusement, of relaxation, music of a serious kind requiring listening to with all the fibres of your innermost soul, is not in its place, requires no insisting on; it should be spirited, exhilarating, sensitive; all this does not exclude an amount of learning, of invention, of graceful form, nor nobility of sentiment, and these are all essential and valuable in art. All these attributes you will find in the music de Salon of Chopin, Stephen Heller, Sterndale Bennett, &c., &c. A

host of essentially good music of this kind might be named of composers not so celebrated or known. Then I must beg not to join to those such names as Rosellen, Beyer, Burgmuller, &c. This is a different kind of music, and evidently written for a different purpose. These and their colleagues write *down* to the understandings of the million; better it would be, to write so as to improve by degrees those understandings. But I am convinced that those who began with liking this kind of music, will in the end be tired of it, and seek for something better. I am of opinion that a bad taste is better than indifference in art. You can improve the first; there is a hold on something. But indifference yawns with insipid stare at everything, whether noble, grand, graceful, or shallow, vicious and silly.

Indifference is a bane to all improvement. But let us even take for granted, that the admirers of the lightest kind of music will be kept enchanted by it all their lives, and never move on to something higher—even then it is better than indifference, according to my thesis. Nothing is so likely to lead to high-stilted, empty pretension as the so-called love for classical music: an immense amount of total ignorance is hidden by this prostration for great names. It should be a labour of love, a want of the heart and mind, a study for the intellect, not an exhibition of your profoundness—no public holocaust. It is a hypocrisy caused by an overflow of blood to your organs of love of approbation. Put a lotion of iced truth on that diseased organ, beat thy breast—and acknowledge it was but to make Mrs. Grundy think you a mighty big judge of good music, that you took the score of the symphony with you; that you, with great trouble looked at the first violin stave *only* all the time, and nodded smilingly, not hearing anything, or at best confusedly. When I see any one touched to tears by a simple Scotch or Irish ballad, then I say he has *love* for music, and *that* is the first and most essential quality: he is, to my mind, infinitely more advanced than the dry dissector of contrapuntal contrivances. Feeling must be the first thing—it is the analysis of the feelings of those most gifted by nature, which constitutes the theory of the arts. That pretended exclusive admiration of *classical* music* reminds me always of the conversaziones given by Lady NN, or Mr. NNN where the visitors are all so learned, so profound, that throughout the whole of the evening not a sensible word is spoken; common sense is eschewed; every one tries to say something uncommonly wise; all look at each other with admiration on the well-known principle, you praise me, I praise you, &c.; They then go throughout the whole verb of praise, and simper, "Oh! was it not a delightful evening, so much to be learned?" Ah! yet every one was glad that it was finished, because it was all hypocrisy; for the love of truth let us be natural! Let us have serious music when we feel we want it, and let us love it as one of the greatest and noblest gifts—but do not let us disfigure our aquilines by turning them up with disdain at the muses "*de Salon*;" we shall else look snubnosed, both bodily and mentally, and I sincerely warn the Leipzig school against such a disaster. There is so much good and profitable to true art in Leipzig, that those prejudices should be abolished, the mind wants relaxation as well as the body, and he who cannot appreciate the merits of the so-called Salon music, I doubt very much whether he loves music at all. I mentioned the want of salons at Leipzig; turning towards Berlin we find them approaching to something like the tasteful luxury of Paris itself. More of them anon.

* We shall publish shortly a very able treatise by the above writer on "What is Classical? What Romantic?"—Ep.

EMILE PRUDENT.

WE have gleaned the following information.

This celebrated pianist has announced a concert. We announced it last week. It appears that he will introduce at his concert—at his first, we hope not his last, concert—four pieces of his pen. We have learned the names of the four pieces of his own pen. These are, "Les Champs" (the fields), pastorale, with orchestra; "Le Réveil des Fées" (the awake of the fairies), study; "Caprice sur la Sonnam-bula" (caprice upon the Sonnambulist); "Les Bois" (the woods); "Chasse avec Orchestre" (chase with orchestra).

These are the pieces of his pen. We have heard two of them, the first and last, played by the composer with masterly execution. They are very brilliant, very original, very *piquante*, very well written for the piano, very well scored for the orchestra, and very sure of producing effect, if M. Prudent plays them in public, which he will on the 29th, at his concert.

We have gleaned these news.

Unanimous curiosity is already excited by the advertised public performance of M. Emile Prudent, at the Hanover Square Rooms, on the 29th instant. Unanimous curiosity is excited, and we doubt not that unanimous curiosity will be converted into unanimous satisfaction, when the celebrated pianist has achieved his work, at the Hanover Square Rooms, on the 29th instant—has accomplished his task, and stamped his reputation on the English soil.

ITALIAN OPERA.

ELEMENTS of two Italian Operas, 1847—52, inclusive :—Sims Reeves (English)—Catherine Hayes (Irish)—Anna Zerr (German)—Julienne (French)—Sontag (German)—Rommi (French)—Formes (German)—Stigelli (German)—Caroline Duprez (French)—Ander (German)—Tagliafico (French)—Roger (French)—Massol (French)—Poultier (French)—Gueymard (French)—Staudigl (German)—Cotti (French)—Seguin (French)—Feller (German)—Bouché (bass)—Giuliani (Belgian)—Ugalde (French)—Castellan (French)—Pauline Viardot Garcia (Spaniard)—Ida Bertra nd (French)—Fiorentini (Spanish-English)—Jenny Lind (German)—Angri (Ionian)—Joanna Wagner (German)—Sofie Cruvelli (German.) These (not to speak of dancers, fiddlers, trumpeters, and singers whom we have forgotten) are among the elements of two Italian Operas, from 1847—52 (inclusive)—these are among the elements.

Composers for the two Italian Operas :—Meyerbeer; Auber; Balfe; Halévy; Weber; Mozart; Beethoven; Gounod; Spohr; and Jullien. These have been composers for the two Italian Operas. We like the Italian Operas very much. They have many admirers in this country, of whom ourselves.

Dramatic.

FRENCH PLAYS.—ST. JAMES'S THEATRE.—Another transformation has taken place at this establishment, where the wild vagaries of Robert Macaire, and the unwholesome sentimentality of Paillasse have been superseded by the more genial creations of legitimate comedy; we now seem to breathe a purer atmosphere, to have rid ourselves of some unnatural incubus, and it was with no small amount of gratification that we welcomed the arrival of our especial favourites, M. Regnier and Mademoiselle Denain on Monday last. The new comedy of *Mademoiselle de la Seglière*, now presented for the first time in the original language, is the joint composition of M. Jules Sandeau and M. Regnier; it is known to the English public by the version given at the Haymarket theatre, under the title of "The Man of Law." We do not pretend to vouch how far the collaboration of the celebrated actor may have extended in the construction of this play; but we think we may assert from our knowledge of the compositions of Monsieur Jules Sandeau, that the conception of the characters, the plan of the intrigue, and the subject matter of the comedy, are essentially his. The sentiments conveyed are eminently those which this author has ever advocated; even the quiet, gentlemanly vein of satire which occasionally enlivens the dialogue, betrays his individuality; and we may further adduce in proof of our argument, that many of the identical characters which figure in this piece are to be found in M. Sandeau's charming novel, entitled *Sacs et Parchemins*, originally published in "La Revue des deux Mondes." We have, however, little doubt that M. Regnier's great experience of dramatic literature, his knowledge of stage effect, may have contributed largely to the perfection of M. Sandeau's first dramatic essay we believe, for we do not remember to have seen his name before the public in any other capacity than that of a novelist—but we feel justified in asserting, that the collaboration of M. Regnier does not go beyond what is strictly confined to his own craft, viz., a judicious management of effect, and careful pruning of all matter not absolutely necessary to the conduct of the intrigue. The result of the co-operation of these two gentlemen has been a most satisfactory and pleasing comedy, replete with interest from the rising of the curtain to its fall. All the characters are not perfect, the women are not angels, neither are all the men patterns of chivalry; but such as they are, they are familiar to our eyes, and we greeted them as old acquaintances. The moral proposed to be elicited is rather a threadbare affair, having been treated over and over again in every clime and country; but the way in which the moral is carried out presents nothing objectionable, and may pass muster even among the patrons of Mr. Mitchell's establishment. The story may be told in a few words. The Marquis de la Seglière (Regnier) has returned from emigration, and fancies that his estates have been bought in by a former steward, who restores them to the original proprietor, by an act of voluntary donation. The steward is dead, but his son Bernard (Lafont), supposed to have been killed in Russia, returns to claim his father's inheritance. The law is formal on this head in France, a man cannot disinherit his son. La Baronne de Vaubert (Mademoiselle Denain) who has concocted a projected alliance between the Marquis (Hélène) and her own son, Raoul, is in a towering rage at the sudden resurrection of Bernard, and she employs all her art to bring about this long cherished matrimonial alliance in spite of all difficulties, and at the same time cheat young Bernard of his inheritance. Bernard is consequently received at the chateau with the warmest demonstrations of esteem and affection, and on a footing of perfect equality, and now the same game is played with him as that which had formerly succeeded with his father; but the Baronne has calculated without her host: the two young people, Hélène and Bernard, fall in love with each other, and through the manoeuvring of a lawyer, Des Tournelles, finally terminate all existing differences by marriage. This plot, of great simplicity in itself, is, however, sustained by a variety of incidental circumstances which relieve it of anything in the shape of monotony. The characters are well sustained throughout; that of the old Marquis, although free from the caricature usually attributed to the nobility of the old *regime*, is still sufficiently imbued with the prejudices of his order to keep up his identity; we forgive him his retrograde opinions in favour of his *simplicity*, and we almost ex-

cuse his egotism on account of his *bonhomme*. La Baronne de Vaubert is not at all an amiable person; we do not like her, for her evident intention is to strip the son as she had previously done the father, and that by means of a semblance of generous feeling which excites our disgust and reprobation, yet even she admits of some show of excuse, for, in point of fact, she does not employ all these machinations for herself, but for her son. Helène is a high-minded and generous creature, and Bernard is in every respect worthy of her, we always see them with pleasure. The lawyer is also a well conceived character. As regards the acting of the play, we may say that in spite of our hatred of Mademoiselle Denain throughout the piece, a feeling which she contrived to keep up to the end, we never admired her so much; at the same time, so perfect is her impersonation, that we should not like to see her often in such parts—we should positively hate her altogether at last. The part of Helène was well sustained by Mademoiselle Marquet. Regnier surpassed even himself, if that be possible, and Lafont maintained his reputation of the best gentleman on any stage. The house was crowded.—J. DE C.

PRINCESS'S THEATRE.—After the *Corsican Brothers*, in which Mr. Charles Kean made his first appearance since his severe indisposition, amidst loud and prolonged applause, a new fairy piece was produced on Monday night, entitled *Wittikind and his Brothers*; or, *the Seven Swan Princes and the Fair Melusine*. It is the production of Mr. Tom Taylor, who has in this instance abandoned the province of burlesque, in which for many holiday seasons past he had shone so conspicuously, and has attempted the creation of a new class of dramatic entertainment. In the play-bills the piece is called a "Fairy Tale," and, in point of fact, it is merely a dramatic version of one of the popular tales in Grimm's collection, called *Die Sieben Schwänen*, the garnish of puns and modern allusion in which it has been usual of late to dress up such materials being eschewed, and the graces of versification only retained and converted into a feature by careful workmanship and the infusion of really poetical sentiment. The story of the fair Melusina and her seven brothers was well chosen for such an experiment, although, perhaps, the *dramatis personæ* are somewhat too numerous to allow of the central interest to be sustained with that degree of closeness which becomes necessary when other less legitimate excitements are excluded. The heroine of the piece is a young Princess, who has been banished from her home to live among rustics by the severity of a stepmother, who combines with the amiable qualities which usually attend such a relationship the power and attributes of a sorceress. In a fit of parental tenderness she is re-called to her father's palace, and excites great enthusiasm among her brothers, but very little in her stepmother, who takes the first opportunity of hideously disfiguring Melusina by some enchanted wash, and transforming her brothers into swans, with this saving clause in her decree—that they regain their human shape during the night. Melusina has been followed to her father's palace by Ulf, her foster-brother, a young shepherd, who is devotedly attached to her, and who, when she is transfigured and driven from her home, remains her faithful attendant. The seven brothers fall in with their oppressed sister, and the whole family party eventually make their way into the neighbouring kingdom of Avalon, where there is a royal family exactly their counterpart—seven sisters for the seven brothers, and an odd brother for Melusina. Mandragore, the wicked stepmother, follows them here with her husband, whom she has transformed into an owl, and carries about with her, confined in a cage. After a variety of vicissitudes the machinations of the stepmother are frustrated, the king returns to his original complexion, the swan princes do likewise, and espouse the seven princesses, and Melusina is united to Ulf, the odd prince having forfeited her favour by allowing her to be condemned to the stake for witchcraft.

Had the characters upon which the interest of the tale chiefly depends, Ulf and Melusina, been less weakly represented, Mr. Taylor's dramatic experiment would have had a fairer chance, and its feasibility might have been decided without much hesitation. As it is, the manifest inefficiency of the two young ladies on whom the most important portions of the piece depended, leaves the point still at issue. Miss Marshall, who played the eldest of the seven princes with a great deal of archness and spirit, was of

essential service to the success of the play, and would have been much more so had she been intrusted with one of the leading characters. The dresses and decorations deserve the highest commendation, the utmost taste and research being exhibited in the designs and combination of the costumes. There is also an agreeable sprinkling of dancing, in which the ingenuity of Mr. Flexmore is displayed to great advantage.

No less a novelty than the character of the piece itself is the entire originality of the music, composed by Mr. Robert Stöpel, to whom the highest praise is due for the skill and conscientiousness with which he has discharged his task. The overture, which is perhaps of too ambitious a character for the subject, exhibits a thorough knowledge of the orchestra; the melo-dramatic music is characteristic and effective; and the songs, especially the barcarole in the first act, are remarkable for fluency of tune and a sprightliness not more French than agreeable.

HAYMARKET.—For the first time these two or three years, we believe, the burlesque at this theatre was *not* from the prolific pens of the *Brothers Brough*. Instead of the *Gemini* as authors, we have them as *dramatis personæ*, the burlesque being founded on the *Corsican Brothers*, which has been so successful at the Princess's. We do not know by whom the new piece is written, but it certainly is not to be compared for wit, humour, and fun, to the productions of the fraternal *collaborateurs* just mentioned, and which have raised so many a hearty laugh within the walls of the "little theatre." It may be that the subject itself is not fitted for burlesque, or it may be that the author does not know how to handle it; but one thing is very certain, and that is, that *O! Gemini*; or, *the Brothers of Course*, rather hung fire on the first night of its representation, in spite of the excellent acting of all concerned in it, and of the liberality with which it was put upon the stage. Perhaps it was that the audience were not in a good humour; at any rate they obstinately refused to laugh, although the supernatural situations of the original drama were all closely followed and rendered as ridiculous as could possibly be desired. The greatest *hits* in the piece were those Mr. Buckstone, who played the two brothers, received in the single-stick combat with Mrs. L. S. Buckingham. A very good effect was produced, too, at the end, where Mr. Buckstone, who at first appears in the Corsican costume, turns round and exhibits an *alter ego*, habited in the habiliments of the true Parisian cut. Peradventure this put the audience in a better humour; at any rate they were evidently delighted at the fall of the curtain. The burlesque was followed by the farce of *Your Life's in Danger*, Mr. Keeley supporting the principal character. This old favourite of the public experienced one of the most hearty receptions it has ever been our lot to witness. The audience were pleased to welcome him back to the scene of many of his former triumphs; and while applauding the actor, thought no doubt—at least we did—of the manager, who, with that liberality of mind, and that strenuous desire to cater for the public amusement which has always distinguished him, could forget that Mr. Keeley was, a few months ago, at the head of a rival establishment. But in spite of this, and also of the fact of his possessing one of the most complete companies in London, both for opera and the drama, Mr. Webster did not for one moment hesitate affording Mr. Keeley an opportunity for the display of his talents, which he might in vain have looked for anywhere else in London.

LYCEUM.—The Easter novelty at this establishment was entitled *A Chain of Events*. The chain was a long one, divided into eight links, or acts, and occupied the entire evening in performance. It was, however, received with great favour by an overflowing audience, and may be regarded as a chain of honour encircling the necks of the authors, Messrs. Slingsby Laurence and Charles Matthews, or, at any rate, as a link in the chain of events which, in the wind-up, will constitute their triumph as translators, adapters, and modifiers of the French melo-drama of the lower Boulevards.

We shall not attempt a sketch of the story, but confine ourselves to a bird's-eye view of the several eight acts, or *tableaux*, as they occur. In the first *tableau* we are introduced to a street in Paris (period 1781), where Père Bonneau, a waterman (Mr. Frank Matthews), resides. Assembled are a posse of water-men and market-women, belonging to the *Halle*, or great

market (of fish, fruit, corn, flowers, &c.), of Paris, then as now. Among the foremost personages are Madeleine Richard (Mrs. Frank Matthews); Javotte, an *aspirante* to the fellowship of the market (Miss Julia St. George); Brididi, her affianced lover (Mr. Suter); and Alcide le Fort, syndic of the market (Mr. Roxby), a strong man and valiant, as his name betokens. These, however, are but subordinates in the general action. The principals are the Marquis and Marchioness de Melcy (Mr. Horncastle and Mrs. Macnamara), and Gaspard l'Avisé (Mr. Charles Mathews), a rascally adventurer. The Marquis and Marchioness are in a scrape, and obliged to fly from Paris. Gaspard l'Avisé is advised that a certain will exists in the house of the Marquis, of which it will serve his interest to obtain possession; and, by deceiving the officers in a masterly manner, he obtains possession of it. Meanwhile the Marquis disguises himself in the costume of a waterman, with the connivance of Père Bonneau, his humble but faithful friend, with whom he leaves a sum of 200 *louis d'ors*, which were to be handed over by Bonneau, on application, to Victor, his son. In the temporary absence of the waterman a fire breaks out, and the Marquis, taken for what he is not, is compelled to serve his trade, and help to quench it. In the effort he meets his death, and upon this *tableau* the curtain falls. The second act consists mainly of a storm at sea. A vessel is wrecked upon the rocks of St. Domingo, and only two are saved—Gaspard l'Avisé with the will, and Georges Michel, a foundling (Mr. Belton). Georges has married Therese (Miss Laura Keene), daughter of Père Bonneau, with whom we are acquainted, and of Marie Bonneau (Madame Vestris), with whom we shall shortly be acquainted. Being a poor man he has left his wife in France, and set out in search of a fortune. Thus he becomes wrecked upon the shores of St. Domingo, where he serves the ends of Gaspard, who persuades him (a foundling) that he is son and heir of the Marquis de Melcy. In Act III. we find Therese in a handsome shop, which she has been able to set up by means of a sum of 3,000 francs transmitted by her husband, in the only communication she has received from him during an absence of five years. The supposed son of the Marquis de Melcy has returned to Paris, accompanied by his rascally companion Gaspard, whom he has engaged as *valet de chambre* and factotum. The rest of this act is made out of an episode of the admission of Javotte to the fellowship of the market. The next three acts also comprise an episode out of which arises one of the most striking scenes of the drama. Marie Bonneau, a gambler at heart, is bitten with a passion for lotteries. Having accidentally discovered that her husband possesses a treasure of 200 *louis*, she traces the spot of its concealment, and supposing it to be hid, makes free with it for the purpose of speculating in the lotteries, until, being uniformly unlucky, the whole of it is expended, and the empty sack alone remains. Père Bonneau, hearing of the return of young de Melcy, wishes to restore the 200 *louis* which had been confided to his care by the late marquis. On repairing to the spot, however, he finds his treasure flown; and, after suspecting an innocent person, Brididi, the real culprit, Marie Bonneau, owns her fault, and the curtain falls (in Act IV.) on a *tableau* of intense dramatic interest. In Act V. there is also a very stirring and effective scene, where Bonneau declares the truth to the young Marquis, and the latter recognises, without daring to avow, his father-in-law. The action now becomes complicated, and the interest thickens. The Marchioness of Melcy, a proud aristocrat, wishes to ally her son to a wealthy heiress of the French nobility. Gaspard l'Avisé, to serve his own plans, supports this with all his eloquence, and threatens the unwilling Marquis (who has not forgotten Therese), with an *exposé*, which will consign them both to the galleys as forgers and impostors, unless he consents. Meanwhile Gaspard has conveyed to Therese a paper, which gives an account of the death of her husband, Georges Michel, of whose identity with the feigned Marquis de Melcy, she is unaware. The ladies of the *Halles* at this period possessed a privilege of appearing, on any joyful occasion, at the houses of the most illustrious persons, not excluding royalty itself, and presenting a bouquet. The unexpected return of the young Marquis is considered an event worthy of such a celebration, and Therese is selected to present the bouquet. She, of course, at once recognises her husband. The Marquis, in dread of the terrible menaces of Gaspard, at first denies all knowledge of

her, but ultimately overcome by his feelings, owns the truth, and entreats Therese to keep it a secret for three or four days, when all will be explained and rectified. Scarcely has she consented when an emissary appears, requesting the immediate attendance of De Melcy to sign the contract of his approaching marriage with the noble heiress already alluded to. Shocked by his insincerity and apparent villany, Therese covers him with reproaches, and goes away distracted. The subsequent offer of the Marchioness of an unlimited sum of money, on condition that Therese leaves Paris for ever, is treated with disdain by herself and her parents; and, on his side, the repentant De Melcy is obdurate in his determination no longer to disown his wife. A number of subsequent incidents, constituting the seventh and eighth acts, may be passed over, and the *dénouement* at once related. The real son of the late Marquis De Melcy comes forward in the person of one Victor, who is enamoured of the lady to whom the Marchioness wishes to ally her supposed son; the villany of Gaspard l'Avisé is exposed, and his designs frustrated, by the fidelity and courage of Alcide le Fort; when on the point of having Therese secretly conveyed to the Bastille the innocence of the supposed marquis, once more Georges Michel, who is proved to have been throughout the dupe of Gaspard, is established; and, to conclude, all are made happy, except that nefarious gentleman, who, attempting to commit suicide by throwing himself from the balcony of the Fleur de Lis into the court-yard of the Palais Royal, is brought down by a volley of muskets from the Gendarmes.

The piece is a free adaptation of the *Dame de la Halle*, a drama of the interminable school, invented by Dumas, which has been playing with much success lately at the Ambigu Comique, in Paris. In opposition to the generally accepted custom of abridging the original, Messrs. Slingsby Lawrence and Charles Mathews, by developing certain characters (that of Javotte, for instance), and other contrivances, have lengthened the play of MM. Michel, Masson and Co. materially, and turned six acts or *tableaux* into eight. Nevertheless, at least two acts might be excised with advantage to the general effect, which, in many places (the third act, at Therese's shop, especially), drags terribly. As a medium for displaying the entire resources of the Lyceum Theatre, both in regard to company and scenic effect, it serves its purpose well. Mr. Charles Mathews was a scoundrel of the first water, with a coolness, ease, and imperturbable effrontery that were exquisite, and occasionally made the audience roar in the midst of the gravest passages of villany. Madame Vestris acted with fine pathos in the scene where the loss of the 200 *louis d'ors* is discovered, and was efficiently seconded by the rough and hearty earnestness of Mr. Frank Matthews, who made the most of the part of Père Bonneau. Mr. Roxby exhibited a great deal of vigour as Alcide le Fort, and Mr. Suter was quietly humorous as Brididi, the accepted lover of Javotte, which personage was played by Miss Julia St. George with charming sprightliness and ease. Mrs. Frank Matthews was as genial and natural as she always is in Madeleine Richard, one of the chiefs of the *Halle*, and Mrs. Macnamara's stiffness and dignity, as the Marchioness, were thoroughly characteristic. Miss Laura Keene made her first appearance at this theatre in the character of Therese, and her *debut* must be pronounced decidedly successful. There is a vast deal of promise in this young lady, who only wants more familiarity with the stage to become an actress of more than common pretensions, particularly in melodrama and domestic plays. She has youth and everything in her favour. The other characters call for no special remark—except that every one, including Mr. Belton, another *debutante* (in the part of Georges Michel), did his very best, whatever that might amount to, to secure a good *ensemble*. The scenery brought out the admirable talent of Mr. Beverley in a new light, and showed him as happy in the treatment of real as of fairy subjects. The moonlight scene of the Market of the Innocents was a masterpiece of picturesque design. One of the most striking effects we have ever witnessed on the stage was the shipwreck on the rocks of St. Domingo; the reality was almost appalling. The ballet was appropriate, and the dancing of Miss Rosina Wright extremely animated. One of the dances, entitled *La Fricassée* by a troupe of *poissardes*, was quaint and spirited, and elicited an uproarious encore. Mr. Tully has been very successful in the music, and introduced more

than one pretty song. The fall of the curtain was the signal for an unanimous recall for Mr. and Mrs. Charles Mathews—then for Miss Laura Keane—and, lastly, for the author; in response to which Mr. C. Mathews came forward and candidly owned that the piece was an adaptation from the French, by himself and another gentleman (named above). With about an hour's curtailment, the *Chain of Events* will be likely to add another to the chain of Lyceum successes.

ADELPHI.—A new vaudeville was produced on Wednesday night under the title of *Mephistophiles*, and, though its construction is slight in the extreme, it completely answered the purpose of displaying the versatile talent of Miss Woolgar. Machiavelli's tale of the mission of Belfegor has supplied the idea. Mephistophiles, being deputed by the authorities below to discover whether matrimonial unhappiness is generally produced by the fault of the husband or of the wife, enters the garden appertaining to the chateau of an Italian marquis, and there makes his experiment on two wedded couples. The gardener and his wife, a very young pair, childishly doating on each other, are the first victims, for the demon, conveying himself into the body of the youth, transforms him from an uxorious booby to a surly brute, who enforces marital authority by means of a thick stick. The turn of the marquis and his young bride comes next, the latter undergoing, through the demoniac influence, precisely the same change which Norina undergoes in the opera of *Don Pasquale*. When the devil quits his victims they are restored to happiness, and he does not seem to have effected much by his experiments beyond the amusement of his audience. Miss Woolgar plays not only the part of Mephistophiles, but also the gardener and the young lady, who successively become his incarnations, and depicts to a nicety all the variations of character which the piece requires. The change from the booby husband, coaxing his wife in infantine language, to the dogged tyrant, relying on physical force, and the transformation of the mincing convent-bred miss into the imperious woman of fashion, doating on diamonds and Dragoons, are admirably done, and we may especially commend the delicacy with which these strong contrasts are produced. Although the two personages may be said to embrace four varieties of character, all of which have to be distinctly marked, Miss Woolgar carefully avoids exaggeration in obtaining this result, and her impersonations are as graceful as they are forcible. Nor should her embodiment of Mephistophiles himself be overlooked. He rises to earth the smartest and most dapper of friends, with something of singularity in his movements to denote his demoniac character, but even this is tastefully softened down. The other two personages in the piece, the gardener's wife and the marquis, are also very well played. Miss Kathleen Fitzwilliam sings sweetly and looks admirably as the plump, good-humoured little *paysanne*, and the not otherwise noble is represented with much grotesque humour by Mr. Honey. The set scene in which the action takes place is exceedingly pretty. The music has been judiciously selected and arranged by Mr. Mellon, and the impression left by the whole performance is that of completeness in every part. Miss Woolgar, who was loudly called at the end, announced the piece for repetition amid loud applause.

OLYMPIC.—The entertainments at this popular place of amusement, last Monday, consisted of *The Merchant of Venice* and a new extravaganza. The part of *Shylock* was sustained by Mr. H. Farren, who has returned from his provincial tour. This gentleman's rendering of the character has already been noticed by us in terms of no slight praise. The only difference perceptible in his acting last Monday night compared with it when we last saw him is that it is improved, greatly improved. Mr. Henry Farren has evidently been working hard in his profession since he set out on his country tour. The spirit by which he is animated is what it always was, but his experience is greater, and his power of embodying noble conceptions in a grand and striking manner immeasurably increased. We are greatly deceived if, at no very distant period, Mr. Henry Farren does not attain a very high position among the first tragedians of the English Stage. He was enthusiastically applauded throughout, and at the conclusion of the piece. That delightful actress, Mrs. Walter Lacy, was the *Portia*, and shared the honours of the evening with Mr. H. Farren.

The play was followed by the new extravaganza, entitled *The Camberwell Brothers, or the Mystic Milkman*. It is from the pen of Mr. C. Selby and was very successful. As may be inferred from the name, it is founded on the *Corsican Brothers*, the mystic twins being personated by Mr. Compton, who convulsed the audience from his first appearance to his final bow. The dances, scenery, and dresses are first-rate, and reflect great credit on the management. Altogether the *Camberwell Brothers* is a decided hit and will doubtless enjoy a very long run.

Provincial.

SHEFFIELD.—(From our own Correspondent).—On Easter Monday Mr. Saunders gave a concert at the Music Hall, the artistes being Mrs. Alexander Newton, Mrs. Barras (formerly Miss Saunders), Mr. Ryalls, and Mr. H. P. Large. Mrs. A. Newton was in excellent voice, and sang better than we have ever heard her before; particularly in Bellini's "Qui la voce," and in "Casta Diva," her execution was most brilliant; and although the upper part of her voice appears thin, it was beautifully in tune, and under excellent controul. Mrs. Barras, who was always a favourite here in ballads, but who has not sung in public for about three years, appears to have gained considerable strength of tone by her retirement: her rendering of Land's "How girls love," and Desange's "I am free," produced quite a sensation. This lady has the good taste never to attempt music beyond her powers, and consequently she generally produces a sensation of delight in all who hear her. The duet of Mendelssohn of "I would that my love," was a charming piece of singing, and the voices of the two ladies blended well together. Mr. Ryalls gave his old favourite, "Tom Topsail," with increased effect, and astonished his friends by singing "two new songs." For the last eight years this gentleman has lived on "Tom Topsail," "Sally in our alley," "Twas post meridian," and "All is lost." The announcement of two new songs, "Sally, Sally," by Lover, and "Madeline," by Nelson, naturally created a sensation among his friends. Both songs were warmly encored; and we must say that the rendering of the last-named was worthy of the applause it received. Mr. H. P. Large gave two clarinet solos. His style is dashing, and his execution brilliant; but he lacks that necessary quality—"taste." We also must object to his playing his own compositions; well enough they may be as mere vehicles to exhibit his command over his instrument, but, as musical works, they are beneath criticism. Surely better solos might be found, as well as adapted. The Hall was well filled, but, owing to numerous other amusements on the same night, not crowded.

MADRIGAL SOCIETY.—The Directors of the Athenaeum gave a grand concert to the members of the institution on Tuesday evening last, when the Madrigal Society were engaged. The whole party appeared in excellent voice, and gave unqualified satisfaction by the unique and perfect style of their singing. The selection was good, and the Music Hall densely crowded. Such singing must greatly tend to raise the taste for vocal music in this town. The *Elijah* is performed next Tuesday, April 20th, of which I will send you a true and faithful account.

DEVONPORT.—We never recollect witnessing a more numerous and fashionable assemblage than congregated in St. George's Hall on Wednesday evening to hear the *Creation*. The Musical Committee of the Devon and Cornwall Philharmonic Society secured the assistance of Mr. Henry Phillips, with his daughter, Miss E. Phillips, Madame E. Smythe, and Mr. Carpenter, of Exeter, with an efficient orchestra and chorists, numbering nearly 180. The solos were admirably sung by the artistes above named. Madame Smythe's most successful efforts were in "With verdure clad," "On mighty pens," and "The marvellous work," which severally elicited applause. Miss E. Phillips, in the several duets with her father, displayed considerable power, particularly in "Graceful Consort." Mr. Henry Phillips was in excellent voice, and sung the recitative and air, "Rolling in foaming billows," and "God saw everything," and "Now Heaven in fullest glory shone," with that taste and effect which has ever distinguished his exertions. Mr. Carpenter has a good tenor voice, which he manages with great discretion; and this was more particularly manifest in the recitative and air,

"In native worth," which received applause. The whole performance gave general satisfaction, and reflects credit on the committee, to whom the inhabitants are mainly indebted for bringing before them such a galaxy of talent. We cannot omit offering our tribute to the conductor, Mr. Smythe, to Mr. Henry Reed, leader of the orchestra, and to Mr. Constantine, the chorus master. The choruses were given with power and effect, and deserve all commendation.—(*Abridged from the Devonport Independent, April 3.*)

LIVERPOOL.—MUSICAL UNION.—The sixth (and last) of the present course of these concerts took place on Friday last, and we find great pleasure in expressing our unqualified gratification at the entire series, and our regret at its close. Few undertakings have ever more amply carried out their avowed intent, and the cultivation and diffusion of real taste for the higher features of the science is receiving an immense impetus by the spirited efforts and sound judgment of the director, Mr. Haddock. In the course of these performances we do not recollect more admiration and delight than was called forth by the duo concertante of Kummer, played at the last concert and exquisitely rendered by Messrs. Baetens and Haddock. The quartette, two trios, and Mendelssohn's sonata, (with violoncello) without any previous knowledge, were enough to make Mrs. Beale's name, already high in the estimation of the public. The material of the series need but be quoted to remove a doubt of the certainty of felicitous result in performance. Sivori, Molique, Willy, Baetens (violins), Mollinbauer (viola), Haddock (violoncello), Waud (contra-basso), with Mrs. H. Beale at the piano-forte, cannot but ensure to Haydn, Mozart, Mendelssohn, Beethoven, Hummel, Molique, and Onslow, a fully adequate rendering.

Miscellaneous.

JETTY TREFFZ.—It is at length decided that the charming and popular Jetty will make her first appearance these two seasons at Exeter Hall, at the London Wednesday Concerts, on Wednesday evening next. Mr. Stammers may be pronounced a fortunate man on having been enabled to add to his already powerfully attractive programme the great influence of Jetty Treffz's name. Jetty has, we understand, a new repertoire in readiness, from which, we have no doubt, will issue some fresh and piquante *chansonnette*, which, proceeding from the throat of Jullien's thrush, will become as popular as the famous "Trab, trab." This will be made manifest on Wednesday next, when Jetty re-debuts at the London Wednesday Concerts, and will charm all ears, all hearts, and all understandings, within her influence, by the magic of her sweet song.

NOT ARRIVED BUT ANXIOUSLY EXPECTED.—Vivier.—(*To be continued.*)

M. BURDINI.—This well-known and distinguished professor of the vocal art has arrived in town for the season.

GRISI AND MARIO have arrived in London.

M. HILDEBRAND ROMBERG, the excellent violoncellist, who received his first lessons from his grandfather, the great Bernhard Romberg, has arrived from Berlin for the season, accompanied by his talented sister.

MDLLE. E. ST. MARC, the pianiste, has announced a concert for Wednesday, June the 2nd, when she will be assisted by Mdlle. Anna Zerr, Mesdames E. Garcia and Lemaire, Miss Bassano, Signori Fedor and Ciabatta, Herren Ferdinand Jongmans and Reichart, and Mr. M. de Becker, as vocalists; and Mr. Jacques Herz (piano), Mr. Bezett (violin), Mr. Rousselot (violoncello), and Signor Giulio Regondi (concertina).

HER MAJESTY'S THEATRE.—Mdlle. Johanna Wagner is daily expected.

ROYAL ITALIAN OPERA.—Mdlle. Johanna Wagner is daily expected.

HER MAJESTY'S THEATRE.—The services of this eminent artist are exclusively secured for Her Majesty's Theatre.

ROYAL ITALIAN OPERA.—The services of this eminent artist are exclusively secured for the Royal Italian Opera.

HER MAJESTY'S THEATRE.—The celebrated German cantatrice, Mdlle. Johanna Wagner, will make her first appearance on Thursday next, in Bellini's Opera, *I Capuletti ed Montecchi*.

ROYAL ITALIAN OPERA.—The celebrated German cantatrice,

Mdlle. Johanna Wagner, will make her first appearance on Thursday next in Meyerbeer's grand Opera, *Le Prophete*.

MISS ROCHELLE.—We hear this talented lady is about to give readings of her principal Shakesperian characters in Paris, previously to returning to fulfil her engagement in Edinburgh. If report speaks true, it will not be long ere we shall have an opportunity of seeing her on the Metropolitan boards.

MR. J. KELLY'S CONCERT.—(*From a Correspondent.*)—This took place at the Music Hall, Store Street on Wednesday evening week. The room was well filled and the selection carefully adapted to the tastes prevalent at miscellaneous concerts. We reached the Hall just in time for the violin of the *beneficiaire*, who played Sainton's fantasia *Lucrezia Borgia* and executed many of its difficulties and *tours de force*, with considerable effect. His tone is clear and full; delicacy and finish of style will come with study, and some defects of intonation will disappear no doubt, by and by. Mr. Kelly was loudly applauded and a portion of the fantasia re-demanded. Miss Emily Badger has a very nice voice, and sang "Auld Robin Gray" charmingly. Then came a *Morceau de Salon* for the pianoforte, composed and performed by Mr. F. Edward Bache, a young pianist, whose first publication we noticed about a fortnight ago. This gentleman is a pupil of Sterndale Bennett and a disciple of Mendelssohn. His present offering to the muse is "A vision of love" (*Reue d'amour*) which the youthful writer depicts with an eloquence and intelligence that scarcely needs the comment of the title. The piece consists of a short single movement—an allegretto in D flat, developed with appropriate simplicity and grace. The only fault of this graceful little bagatelle is its brevity. Haydn's quartett (No. 76) a part only of which was given, should have been played entire; concert givers and concert goers have yet to learn that this bit by bit method of interpreting classical works, is more like desecrating the Temple, than worshipping at the Altar of Music. After some more vocal music, Mr. Bache played a "Galop" of his own composition. This piece is of more elaborate construction than the other. The title here serves as a vehicle merely for a light and sparkling fantasia, showing the same strength of purpose in conception and treatment as the *Reue d'amour* and displaying as much showiness and difficulty as will render it interesting to amateurs; the piece was loudly re-demanded. We can see nothing to prevent Mr. Bache from very soon becoming one of our popular pianoforte writers. Beuthin's pretty song "Buy my moss roses," sung by Miss Badger, and Henry Phillips's clever song "Shalle I wastynge in despair," delivered by Mr. Walworth, were encored. The *beneficiaire* also contributed a song of his own, well sung by Mr. A. T. Mattacks, and much applauded.

M. BLUMENTHAL.—We are happy to find this talented pianist and composer has returned to London quite renovated in health, from his winter sojourn in Italy.

MR. W. T. BEST played the following selection of Sacred Music upon the Grand Organ in the Crystal Palace on Saturday last.—Programme:—Selection from the *Messiah*. Chorus—"Behold the Lamb of God." Trio—"He was despised." Chorus—"Surely He hath borne our griefs." Chorus—"And with His stripes we are healed." Chorus—"All we like sheep have gone astray." Motet—"Insane et vanæ Curæ"—Haydn. Trio—"Hear ye Israel." Chorus—"Be not afraid" (*Elijah*) Mendelssohn. Motet—"Splendete te Deus"—Mozart. Selection from "Der Tod Jesu"—Graun. Chorale—"Wie herrlich." Trio—"Du held." Chorus—"Freuet euch Alle." Chorus—"So lasset uns gehen," (from a sacred cantata) J. S. Bach. Grand Chorus "Hallelujah," Handel.

RECENT ARRIVALS.—Mademoiselle Clauss, the celebrated pianist; Lablache, Gardoni, Sofie Cruvelli.

M. BRANDUS, the eminent musical publisher, has returned to Paris.

MADemoiselle CLAuss.—This celebrated pianist has arrived in London.

ALBERT SMITH.—So great is the success of Albert on his Mountain in Piccadilly, that he makes his ascent now every night and every morning.

MRS. JOHN MACFARREN.—This clever and rising pianist has announced her annual concerts for May 1st and 29th, when she will be assisted by some of the first talent at present in London.

The programme has not yet been issued, but, from the brilliant array of names already pronounced, Mrs. John Macfarren's concert promises to be one of the most attractive of the season.

SUBSCRIPTIONS RECEIVED.

J. C. V. M., Cork; Sir W. K. M., Stonehaven; E. M., Abingdon; T. P., Beccles; Miss L. W., Drayton; G. L., Walworth; J. A. C., Keighley; A. and Sons, Northampton; Mr. A., Salisbury.

NOTICE TO CORRESPONDENTS.

MESSRS. BRANDUS & Co., 103, Rue de Richelieu, are the correspondents and agents in Paris to the *Musical World*. Messrs. Brandus will answer all inquiries there relative to our Journal, as well as receive subscriptions, advertisements, communications, &c.

Mr. M. HECTOR BERLIOZ' letter arrived too late for insertion in our present number. It shall appear next week.

NEW WORK.

In preparation, a New and Original Work (embracing a personal Narrative) entitled,

MUSIC, ITS MEMBERS, THEIR MANNERS AND MYSTERIES.

BY
JOSEPH STAMMERS,

Late Secretary and Superintendent of Mr. John Hullah's Singing Classes, and Director of "The London Wednesday Concerts, Exeter Hall."

HUNGARIAN MUSICAL COMPANY.

KALOZDY'S LETTER TO HENRY DISTIN.—"DEAR SIR, I have much pleasure in stating that the Hungarian National Music published by you, as performed by my Hungarian orchestra, viz. polkas, marches, quadrilles, waltzes, mazurkas, &c. are the only genuine copies published, being exactly as I have arranged them for, and as performed by, my Hungarian Band."

All the Music, as performed by the Hungarian Musical Company, can be had, for Piano and Cornet illustrated in colours, with full-length portraits of the performers. The following are now ready:—

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| No. 1, Peasant Polka | ... | 2s. 6d. |
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| 4, Ilka Quadrille | ... | 3s. 6d. |
| 5, Victorious Polka | ... | 2s. 6d. |
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| 7, Rakoczy March | ... | 2s. 6d. |
| 8, Rendezvous Polka | ... | 2s. 6d. |

Sent post free from Henry Distin, Military Musical Instrument Maker, 31, Cranbourn-street, London.

N.B.—H. Distin is the sole publisher of the above.

HERE IS YOUR REMEDY! HOLLOWAY'S OINTMENT.

A MOST miraculous Cure of Bad legs, after 43 years' suffering. Extract of a Letter from Mr. William Galpin, of 70, Saint Mary's-street, Weymouth, dated May 15th, 1851. To Professor Holloway, Sir,—At the age of 18 my wife (who is now 61) caught a violent cold, which settled in her legs, and ever since that time they have been more or less sore, and greatly inflamed. Her agonies were dis-racting, and for months together she was deprived entirely of rest and sleep. Every remedy that medical men advised was tried, but without effect; her health suffered severely, and the state of her legs was terrible. I had often read your Advertisements, and advised her to try your Pills and Ointment; and, as a last resource, after every other remedy had proved useless, she consented to do so. She commenced six weeks ago, and, strange to relate, is now in good health. Her legs are painless, without seam or scar, and her sleep sound and undisturbed. Could you have witnessed the sufferings of my wife during the last 43 years, and contrast them with her present enjoyment of health, you would indeed feel delighted in having been the means of greatly alleviating the sufferings of a fellow creature.

(Signed)

WILLIAM GALPIN.

The Pills should be used conjointly with the Ointment in most of the following cases:—

Bad Legs	Coco Bay	Contracted and	Lumbago	Scurvy
Bad Breasts	Chiego-foot	Stiff Joints	Piles	Sore-heads
Burns	Chilblains	E'phantiasis	Rheumatism	Tumours
Bunions	Chapped hands	Fistulas	Scalds	Ulcers
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Sold by the Proprietor, 244, Strand, (near Temple Bar,) London; and by all respectable Vendors of Patent medicines throughout the Civilized World, in Pots and boxes, at 1s. 1½d., 2s. 6d., 4s. 6d., 11s., 22s., and 38s. each. There is a very considerable saving in taking the larger sizes.

N.B.—Directions for the guidance of Patients are affixed to each Pot or Box.

NEW VOCAL MUSIC.

VOCAL GEMS OF FOREIGN OPERAS—a series of Twelve Songs, adapted with English Words to the most favourite Airs in the Foreign Operas. The Poetry by S. FARQUHARSON; the Music adapted by S. NELSON. Price 2s. each.

"These Ballads afford the English teacher an opportunity of availing himself of the most exquisite of the Foreign Airs, clothed in pure, pleasing, and perfectly unobjectionable language."—*Stamford Mercury*.

MUSIC FOR THE ORGAN OR HARMONIUM.

THE AMATEUR ORGANIST; a Collection of soft and full Voluntaries, arranged in Books, 3s. each, by EDWARD TRAVIS; the first six books may be had in One Volume, elegantly bound, 18s.

"Mr. Travis, in his *Amateur Organist*, has demonstrated an universal acquaintance with the best models, an excellent judgment in selecting, and extreme taste in the arrangement. The Collection is almost unequalled in richness and variety."—*Musical World*, October 11th, 1851.

THE AMATEUR INTERLUDEST. A Collection of 144 short Interludes, to play between the Verses of the Psalms, in One Book; price, 4s. by EDWARD TRAVIS and J. P. DYER.

THE AMATEUR PRELUDEST. A Collection of Preludes, with the Organ Stops carefully marked, in Books, price 4s. each; by EDWARD TRAVIS.

N.B. A new edition of KELLER'S NEW PIANOFORTE SCHOOL, 4s.

THE AMATEUR VIOLINIST, a selection of the most favourite Airs, from the Standard Foreign Operas, arranged for the Violin, in sets, price 1s. each, with an accompaniment (ad lib.) for the Pianoforte, 1s.; Second Violin, 6d.; Violoncello, 6d. each, arranged by HENRY FARMER.

THE VIOLINIST'S ALBUM, a selection of favourite Airs, Quadrilles, Waltzes, &c., in sets, price 1s. each, with accompaniments for same instruments as above, arranged by HENRY FARMER.

THE AMATEUR FLUTIST, same Airs as above, in sets, 1s. each, with accompaniments for same instruments, by HENRY NICHOLSON.

THE FLUTIST'S ALBUM, in sets, price 1s. each, with accompaniments for same instruments, by HENRY NICHOLSON.

THE CONCERTINIST'S ALBUM, in sets, One Shilling each. By NICOLO SILVANI.

THE AMATEUR CONCERTINIST, in sets, One Shilling each. By NICOLO SILVANI.

A NEW CONCERTINA TUTOR, by W. B. BIRCH. Price 3s.

N.B. A new Edition of FARMER'S NEW VIOLIN SCHOOL, price 5s.

London: Lee and Coxhead, 48, Albemarle-street, and to be had of all Book and Music-sellers.

CATALOGUES GRATIS.

CARD'S MELODION, OR FLUTE-TUNER.

REGISTERED, August 2, 1851.—The use of the Melodion is to either flatten or sharpen the pitch or tone of the Flute whilst playing, which may be done with the greatest ease and exactness without removing the flute from the mouth, or the left hand from its position—the inconvenience of doing which every flute-player must have found whilst playing in concert. This instrument may be attached to any kind of flute, and detached at pleasure. It may be had at W. CARD'S Flute Manufactory, No. 29, St. James's-street, Piccadilly, London.—Card and Co. manufacture flutes retaining the old fingering upon an approved principle, in wood and metal, of various kinds; as well as his patent Flutes, which require a very trifling change of fingering, doing away with the long F key, and rendering the execution of music written in the flat keys much easier.

MR. CRIVELLI

BEGS to acquaint his friends and the public that a Third

Edition of the "ART OF SINGING," enlarged and newly arranged in the form of a Grammatical System of Rules for the Cultivation of the Voice, may be had at his residence, 71, Upper Norton-street, and at all the principal Music-sellers.

••• Soon will be ready, the French and German Translation.

PRAYER AND PRAISE.

CANTATA for the Church for voices, with Organ or Pianoforte Accompaniments, by Dr. HENRY WYLDE. Price 5s.

Cramer, Beale, and Co., 201, Regent-street.

IPHIGENIA IN TAURIS,

IN HALF-CROWN MONTHLY PARTS (of 60 pp.) to commence on the 1st of May. A cheap but perfect and beautiful edition of Gluck's great work, for voice and piano, with English and French texts, will be published in five parts, as above, and will form when complete, one of Boosey's Standard Lyric Dramas, which already includes the following operas:—Sonnambula, 12s. 6d.; Norma, 10s. 6d.; Don Juan, 18s.; Figaro, 16s.; Fidelio, 15s.; Der Freischutz, 12s. 6d.; Luciezia Borgia, 16s.; Il Barbiere, 16s.; Ernani, 16s.; and Zauberflote (nearly ready), 12s. 6d. A prospectus of the work gratis. Subscribers' names received by all Music-sellers, and the Publishers,

T. BOOSEY & Co., 29, Holles-street.

THE LONDON PSALMIST.

A MUSIC BOOK and Psalm and Hymn Book bound together, upon a plan that will enable all musical persons to join in this valuable portion of Divine Worship, the words selected for the use of the Church of England by the Rev. W. J. Hall, M.A., of St. Paul's Cathedral, and Priest in Ordinary to Her Majesty, printed with his kind permission to use with the music harmonised for four voices, with an arrangement for the Organ or Pianoforte, by A. J. S. Moxley, Organist of St. Paul's, Covent Garden; edited by Joseph Surman, founder of the Exeter Hall Oratorios and Conductors of the London Sacred Harmonic Society, to which are added the sentences adapted to New Music, by Dr. J. G. Elvey, Organist of St. George's Chapel, Windsor, J. L. Hopkins, Organist of Rochester Cathedral, and other eminent composers. Prices, 4s., 8s., 9s. 6d., 10s. 6d., 15s., 18s., or 21s.; Single Vocal Parts in numbers, 3d. and 6d. each; with arrangement for Organ or Pianoforte, 6d. and 1s. each. The first part may be obtained by forwarding the amount in postage stamps to the inventor, Mr. J. Surman, 9, Exeter Hall, London, or any clergyman may receive the first number gratis, by personal application.

FOR SALE, DR. BURNEY'S HISTORY OF MUSIC.

PRICE 31s. 6d., bound in calf. Reference to the office of the MUSICAL WORLD.

EXETER HALL. NEW ORATORIO.

DANIEL, an oratorio (sixth chapter), by **GEORGE LAKE**, will be produced, **FRIDAY, MAY 21**. Same evening, Mendelssohn's Psalm 55, from the composers' MS. orchestral accompaniment, and a cantata by Weber, "The Praise of Jehovah." Misses Messent, Stewart, Felton; Messrs. Sims Reeves, Shonbridge, H. Buckland, Leffler, and H. Phillips, with band and chorus of nearly 700 performers.

The subscription list for the publication will close in a few days, that the copies of the oratorio may be ready for delivery forthwith. Those provincial societies and professors who have been in communication are requested to forward their decision to Addison's, 210, Regent-street.

PIANOFORTE STUDENT'S CATECHISM

OF THE RUDIMENTS OF MUSIC, by **JOHN GOSS**, Organist of St. Paul's Cathedral, is now published, new edition, price 1s., at Cramer, Beale, and Co.'s, 201, Regent-street, and 67, Conduit-street.

SHEFFIELD (S. PHILIPS') ORGAN, BY HILL.

WANTED, at Midsummer, for the above fine instrument, an **ORGANIST** of ability who will take pains in maintaining the efficiency of the Choir for the Choral service. **SALARY, THIRTY GUINEAS**. Applications, with Testimonials, to be sent to the Churchwardens.

N.B. Candidates whose Credentials are satisfactory in every respect, will be required, as a preliminary, to attend, by arrangement, a practice on a Saturday evening, and to play the Organ at two full services on the following Sunday.

HERR JANSA,

PROFESSOR of the Violin to his Imperial Majesty the Emperor of Austria, and Professor of the Violin and Composition at the Conservatoire and Chapelle Royale at Vienna, begs to announce that his **SECOND SOIREE OF CLASSICAL CHAMBER MUSIC** will take place on **MONDAY EVENING, APRIL 26**, at the **BEETHOVEN ROOMS**, 27, Queen Anne-street, Cavendish-square. Tickets of admission, 10s. each; Family Tickets to admit three, One Guinea; to be obtained at the principal Music-sellers, and of M. Jansa, No. 10, Mornington-crescent.

MONS. ALEXANDRE BILLET

BEGS to announce that his Concert, postponed in consequence of illness, will take place on **TUESDAY NEXT, APRIL 20th**, at **ST. MARTIN'S HALL**. To commence at Eight o'clock. Tickets issued for the 6th will be available for the 20th. The Sixth and Last Concert will take place **APRIL 27**. Tickets for a Single Concert, 5s.; Reserved Seats, 2s.; Subscription to Reserved Seats for the Series, £1 1s., to be had at the Hall, and at Wessel and Co.'s, 229, Regent-street, and at the principal Music-sellers.

MR. KIALLMARK

RESPECTFULLY announces that his **THIRD and LAST PERFORMANCE OF CLASSICAL and MODERN PIANOFORTE MUSIC** will take place at the **NEW BEETHOVEN ROOMS**, on **TUESDAY NEXT, APRIL 20th**, to commence at 8 o'clock. For further particulars, see programmes. Tickets may be had at all the principal music warehouses, and of Mr. Kiallmark, 32a, Fitzroy-square.

BEETHOVEN QUARTETT SOCIETY.

MR. SCIPION ROUSSELOT respectfully announces that the **SECOND MEETING** will take place on **WEDNESDAY EVENING, APRIL 21st**, at **27, QUEEN ANN STREET**. Quartetts No. 4, C minor, 1st period: No. 7, F major, 2nd; No. 13, B flat, 3rd period; and F. Schubert's Grand Trio for Pianoforte, Violin, and Violoncello. Executants, Messrs. C. Sivori, P. Sinton, Hill, Rousselet, and Madlle. Coulon. Subscriptions and Tickets to be had of Messrs. Rousselet & Co., 66, Conduit Street, Regent Street.

LONDON WEDNESDAY CONCERTS, EXETER HALL.

Director.—**MR. JOSEPH STAMMERS.**

Last appearances of the world-renowned and unrivalled Veteran Tenor

MR. BRAHAM.

First Appearance these Twelvemonths of the celebrated Vocalist

MADEMOISELLE JETTY DE TREFFZ,

Second Appearances of

M.M. REICHART, SIVORI,

AND

BOTTESINI.

ON the Evening of next **WEDNESDAY, April 21**, will be held the Fourth of the London Wednesday Concerts, when the following Artists will appear:—Mademoiselle Jetty de Treffz; Miss Messent; Miss Jacobs; Miss Allene; The Misses Brougham; Miss Lye; Miss Stabbaeh; and Miss Rose Braham; Mr. Braham, Sen.; Mr. Brundt; Mr. George Tedder; and Herr Reichart; Mr. Farquharson Smith and Mr. Henry Smith; Signor Sivori; Signor Bottesini; M. Lavigne; and M. Arban.

Conductors, **M.M. ANSCHUEZ** and **ALEXANDRE BILLET.**

Tickets, One Shilling and Two Shillings. Reserved Seats, Four Shillings. Stalls (Numbered) Seven Shillings. Tickets may be obtained of all Music Sellers and Librarians, at the Ticket Office adjoining Exeter Hall, and of Mr. Alleroff, New Bond Street, where a Plan of the Seats may be seen. The Performance will commence at Half-past Seven and terminate as near Eleven o'clock as possible.

MR. AGUILAR

RESPECTFULLY announces that his **ANNUAL CONCERT** will take place at the **HANOVER SQUARE ROOMS** on **WEDNESDAY EVENING, MAY 5**, when he will be assisted by the most eminent vocal and instrumental talent, with a numerous and efficient orchestra. Two of Mr. Aguilar's latest compositions, a grand "Allegro Maestoso," for piano with orchestra, and an overture entitled *Alpheus*, will be produced. Further particulars will be duly announced.

M. PANOFKA

BEGS to acquaint his friends and pupils that he has returned from his continental tour, and will remain in town during the whole of the ensuing season. All applications respecting terms for private Singing Lessons or Classes for vocal music to be made at M. Panofka's residence, 13, Bentinck-street, Manchester-square.

MRS. JOHN MACFARREN

HAS the honour to announce **TWO MATINEES OF PIANOFORTE and VOCAL MUSIC**, which will take place at the **NEW BEETHOVEN ROOMS**, 27, Queen Anne-street, on **SATURDAYS, MAY 1st and 29th, 1852**, under the Patronage of Her Grace the Duchess of Sutherland, the Most Noble the Marchioness of Camden, the Right Hon. the Countess of Bradford, and Lady Helen Stewart. To commence at Half-past Two o'clock. Mrs. John Macfarren will be assisted by M. Sinton, Signor Piatti, Mr. J. Balsir Chatterton (Harpist to Her Majesty), Miss Kate Loder, Mr. W. H. Holmes, and Mr. W. Sterndale Bennett; Madame F. Lablache, Miss Birch, Miss Poole, and Miss Dolby, Miss Williams, Herr Reichart, Signor F. Lablache, Mr. Swift, and Mr. Frank Bodda, with other distinguished artists, whose names will be duly announced. Tickets, 7s. each; Subscription for two to both Matinees, £1 1s.; Reserved Seats, 10s. 6d.; Subscription for two to both Matinees, £1 11s. 6d.; to be obtained at Eber's Library, 27, Old Bond-street; at the principal Music-sellers; and of Mrs. John Macfarren, 16, Stanhope-street, Hampstead-road.

SIGNOR AND MADAME FERRARI

BEG to announce that their **SOIREE MUSICALE** will take place at the **HANOVER SQUARE ROOMS** on **FRIDAY, APRIL 20th, 1852**, to commence at Eight o'clock. Vocalists—Miss Dolby, Miss Ransford, Madame Macfarren and Madame Ferrari; Messrs. Swift, Henry, Bortani, and Ferrari. Instrumentalists—Piano, Herr Pauer, Miss Kate Loder, and Mr. W. H. Holmes; Harp, Mr. J. Balsir Chatterton (Harpist to Her Majesty); Concertina, Signor Rigondi; Violin, Mr. Clementi; Violoncello, Mr. Aylward. Conductors, Messrs. Frank Mori and G. F. Kiallmark. Tickets, 7s. each, to be had at Messrs. Cramer and Beale's, and at the principal Music-sellers; Reserved Seats, 10s. 6d., to be had only at Signor and Madame Ferrari's residence, 69, Upper Norton-street, Portland-place.

MUSICAL UNION.

HIS Royal Highness **PRINCE ALBERT, Patron.**—**TUESDAY, APRIL 20th**. Doors open at Three. Willis's Rooms. Quintett in D Major; Quartett, 8 flat, No. 6, Beethoven; Trio, D minor, piano, &c., Mendelssohn; Solo, pianoforte. Executants—Sivori, Cwry, Moralt (from Munich) Piatti. Pianiste, Mad. Pleyel, her first performance in England since 1846. Subscribers are requested to pay their Subscriptions before the commencement of the season, to prevent delays at the concert rooms. Joachim, Viëuxtemps, are engaged; Ernst is shortly expected to arrive; also Mlle. Claus and Mlle. Graever. Bottesini, Pauer, Charles Hallé, and other artists will successively perform. Single Tickets, Half-a-Guinea each; to be had of the Treasurers, for all the Matinees, at Cramer and Co.'s, 201, Regent-street. J. ELLA, Director.

HER MAJESTY'S THEATRE.

GRAND EXTRA NIGHT. IL BARBIERE DI SIVIGLIA.

MDLLE. SOTIE CRUVELLI,
SIGNORI CALZOLARI, BELLETTI, FERLOTTI, AND LABLACHE.ON THURSDAY NEXT, APRIL 22, will be presented,
Rossini's Opera,

IL BARBIERE DI SIVIGLIA.

Rosine,	MDLLE SOTIE CRUVELLI.
Il Conte d'Almaviva,	Signor CALZOLARI.
Figaro,	Signor BELLETTI.
Basilio,	Signor FERLOTTI.
Don Bartolo,	Signor LABLACHE.

With various Entertainments in the Ballet Department, by Mdle. Guy Stephan, Mdles. Rosa, Esper, Allegrini, Lamoureux, Pascals; M. Di Mattia and M. Mathieu. Applications for Boxes, Stalls, and Tickets, to be made at the Opera Box-office, Colonnade, Haymarket.

HER MAJESTY'S THEATRE.

MDLLE. JOHANNA WAGNER.

IT is respectfully announced that the talent of Mdle. Wagner is secured exclusively for Her Majesty's Theatre, by an engagement dated the 9th of November last, and signed by that celebrated artiste, and also by her father, Mr. Albert Wagner.

SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR, MR. COSTA.—FRIDAY next, 23rd APRIL, Mendelssohn's ELIJAH. Vocalists—Madame Clara Novello, Miss A. Loder, Miss Dolby, Miss M. Williams, Mr. Sims Reeves, Mr. Walker, Mr. Novello, Mr. Smythson, and Herr Formes. The Orchestra, the most extensive in Exeter Hall, will consist of (including 16 Double Basses) nearly 700 performers. Tickets, 3s.; reserved, 5s.; central area, numbered seats, 10s. 6d. each; at the Society's office, 6, in Exeter Hall.

SACRED HARMONIC SOCIETY, EXETER HALL.

CONDUCTOR, MR. COSTA.—The SUBSCRIPTION is One, Two or Three Guineas per annum, and last year included Eleven Concerts. The present time affords a favourable opportunity for persons joining, the Subscription dating from 25th March to a corresponding period in next year. Subscriptions paid on or before Friday, April 23rd, will entitle to triple tickets for the Elijah performance on that Evening.

LONDON SACRED HARMONIC SOCIETY, EXETER HALL.

ON FRIDAY, APRIL 30, Mendelssohn's Sacred Oratorio, ELIJAH. Vocalists:—Miss Birch, Miss M. Williams, Mrs. Temple, Miss Clara Henderson; Mr. Lockey, Mr. G. Perren, Mr. Collett, Mr. Weeks, and Mr. H. Phillips. The Band and Chorus will consist of about 800 performers. Conductor, Mr. SURMAN, founder of the Exeter Hall Oratorical Society. Tickets: area, 3s.; reserved seats, area, or gallery, 5s.; central area, reserved seats (numbered), 10s. 6d. The subscription to the society is £1 1s. per annum, or for reserved seats, £2 2s. Subscribers entering their names previous to the 30th of April will be entitled to Four Tickets, dating the subscription from Lady-day; reserved seat subscribers are presented annually by the Conductor with the choice of a copy of Handel's Messiah, Judas Macabbeus, Haydn's Creation, or the London Psalmist. Office of the society, No. 9, Exeter Hall—reserved seat entrance.

THEATRE ROYAL, DRURY LANE.

MR. SIMS REEVES has the honour to announce to the nobility, his friends, and the public, that his BENEFIT will take place on Monday, the 26th of April. Tickets to be obtained at the box-office. Private boxes to be had only of Mr. Sims Reeves, 123, Gloucester-terrace, Hyde Park. Dress Circle 6s., Upper Boxes 4s., Pit 2s. 6d., Amphitheatre 2s., Gallery 1s.

THEATRE ROYAL, DRURY LANE.

MR. SIMS REEVES and the Lessee.—The attention of Mr. Sims Reeves has only just been drawn to a placard, issued by Mr. Bunn, the lessee of this theatre, the statements in which are utterly at variance with the facts. Mr. Reeves is not, and has not for some time past, been under any regular engagement at Drury-lane Theatre, but has continued his services, at the urgent request of Mr. Bunn, in the hope of assisting to sustain the falling fortunes of the establishment; but the extreme inefficiency of certain branches, added to the extraordinary conduct of the manager, has rendered it impossible for Mr. Reeves to continue longer in the theatre with credit or self-respect. A full statement of the case will shortly be submitted to the judgment of the Public.—123, Gloucester-terrace, Hyde Park, April 13, 1852.

M. BLUMENTHAL

BEGS to announce his arrival in London for the season. Address to the Care of Messrs. Cramer, Beale, and Co., 201, Regent-street.

ROYAL ITALIAN OPERA, COVENT GARDEN.

PRODUCTION OF I MARTIRI.

THE DIRECTORS have the honour to announce that on TUESDAY NEXT, APRIL 30, 1852, will be produced, for the first time in this country, Donizetti's Opera, entitled,

I MARTIRI.

as performed at the Academie Royale at Paris; with new Scenery, Costumes, and Appointments.

Paulina,	Madame JULIENNE,
(Of the Academie Royale Paris—Her First Appearance in England).	
Severus,	Signor RONCONI.
Felix,	Signor MAGGINI.
Nearcus,	Signor STIGELLI.
A Christian,	Signor SOLDI.
Callisthenes,	Signor POLONINI.
AND,	
Polytus,	Signor TAMBERLIK.

The Incidental Divertissement in the second act of the opera will be sustained by Mdles. H. and S. Bellotti, Mdle. Leblood, Mdle. Kolemberg, and Mdle. Robert.

COMPOSER, DIRECTOR OF THE MUSIC, AND CONDUCTOR,
M. COSTA.

The Scenery by Messrs. Greave and Telbin, the Costumes by Mrs. Bailey and Madame Marzio, the Appointments by Mr. Prescott, the Machinery by Mr. Allen, the Dances by M. Alexandre. The spectacle arranged by M. Laurent.

Commence at Eight. Tickets for the Boxes, Stalls, or the Pit may be had for the night or season at the Box Office of the Theatre, and of the principal Music-sellers and Librarians.

MDLLE. JOHANNA WAGNER.

The Directors have the honour to announce that in order to render still more complete their already unprecedented assemblage of artistes, they have entered into an engagement with Mdle. Johanna Wagner, Prima Donna of the Royal Theatre at Berlin, and that the services of that eminent artiste are secured exclusively to the Royal Italian Opera.

M. EMILE PRUDENT

Has the honour to announce that he will give a

GRAND MORNING CONCERTAT THE HANOVER SQUARE ROOMS,
ON THURSDAY, APRIL 29.

On which occasion he will be assisted by the following eminent artistes:—

Mdlle. ANNA ZERR,
Herr REICHHART, and Signors SIVORI and PIATTI.
ACCOMPANYIST, Mr. AGUILAR.
CONDUCTOR, M. HECTOR BERLIOZ.

M. EMILE PRUDENT will introduce four pieces of his own composition, viz.:—Les Champs (Pastorale), with Orchestra; Le Reveil des Fees (Etude); Caprice sur la Sonambula; and, Les Bois (Chasse avec Orchestra). Tickets, 10s. each; Reserved Seats, 21s.; applications to Messrs. Cramer and Beale, Regent-street; Boosey and Co., Holles-street, and all the principal Music-sellers, and to Emile Prudent, 21, Old Cavendish-street.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.

MR. BRINLEY RICHARDS has the honour to announce that he will give THREE PERFORMANCES OF CLASSICAL AND MODERN PIANOFORTE MUSIC, on WEDNESDAY MORNING, MAY 5, Saturday Morning, May 22, and Wednesday Evening, June 16. The Morning Performance will commence at Three, the Evening at Eight. Analytical remarks upon the Classical Compositions will be written by Mr. G. A. Macfarren. Vocalists—Miss Birch, Madame Macfarren, and Miss Dolby; Mr. Switt. Pianoforte, Mr. Brinley Richards. Violin, Monsieur Sainton. Violoncello, Signor Piatti. Contra Bass, Signor Bottesini. Accompanyist, Mr. Frank Mori. Broadwood's Grand Pianofortes will be used at these Concerts.

NEW PHILHARMONIC SOCIETY, EXETER HALL.

THE THIRD CONCERT, WEDNESDAY, 28th APRIL. A dramatic symphony, "Romeo and Juliet," by Hector Berlioz, will be repeated; Selections from the Vestale, by Spontini; Armida, by Gluck; Mendelssohn's Overture to the Isles of Fingal; Beethoven's Overture to Egmont. Vocalists—Madame Clara Novello, Miss Dolby, Mr. Lockey, and Herr Staudigl. The celebrated pianiste, Madame Pleyel, will perform. Tickets, 10s. 6d., 5s., and 2s. 6d. each; Cramer, Beale, and Co., 201, Regent-street.

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